

# MOTION PICTURE HERALD

## *Better Theatres*

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE



### *Theatre Sales Merchandising*

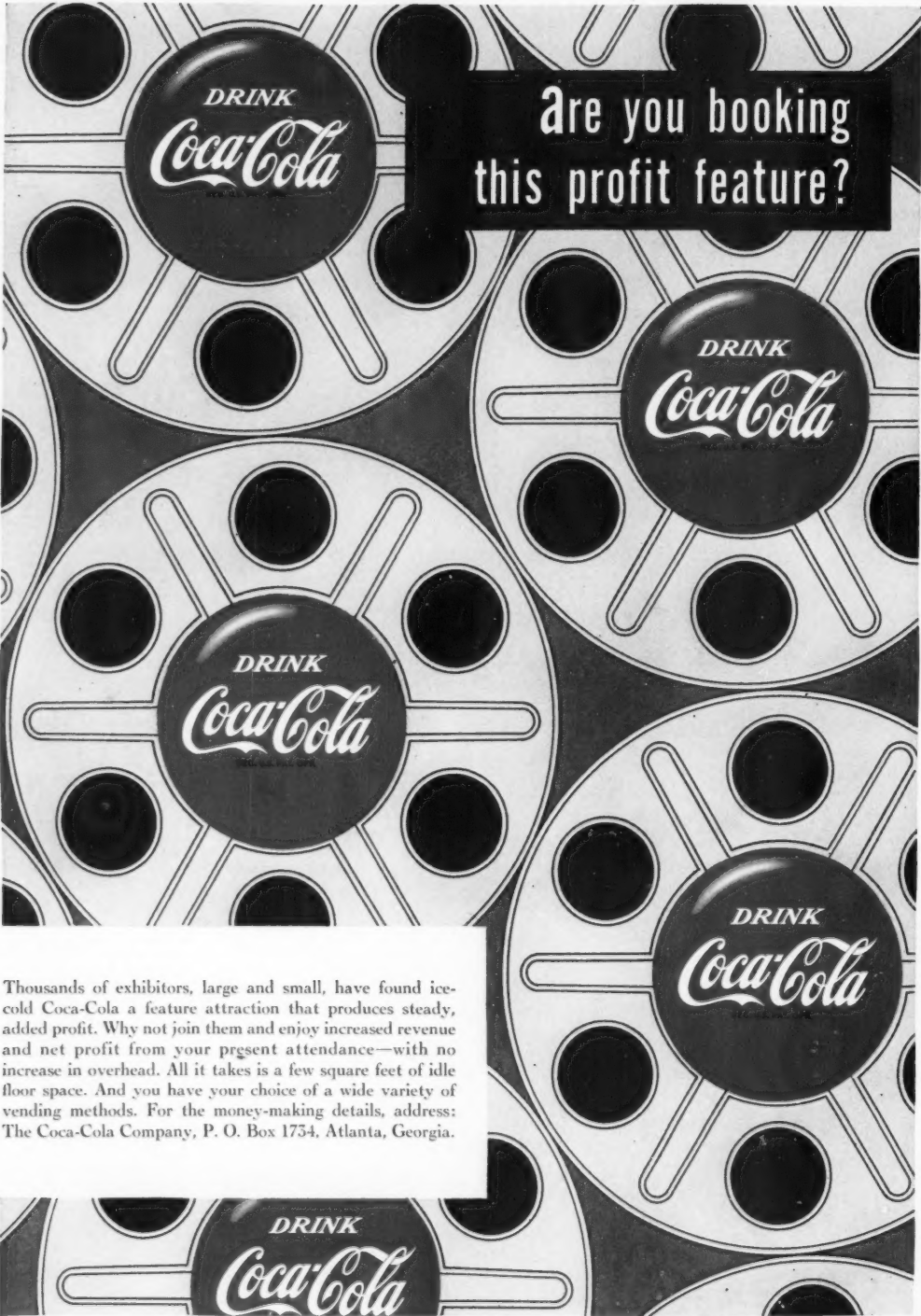
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The Theatre as a Recreational  
Center Serving a Motor Age

• The new Terrace in suburban Minneapolis

*The Case for Carbon Savers*

AUGUST ISSUE: Section 2 of Motion Picture Herald of August 4, 1951



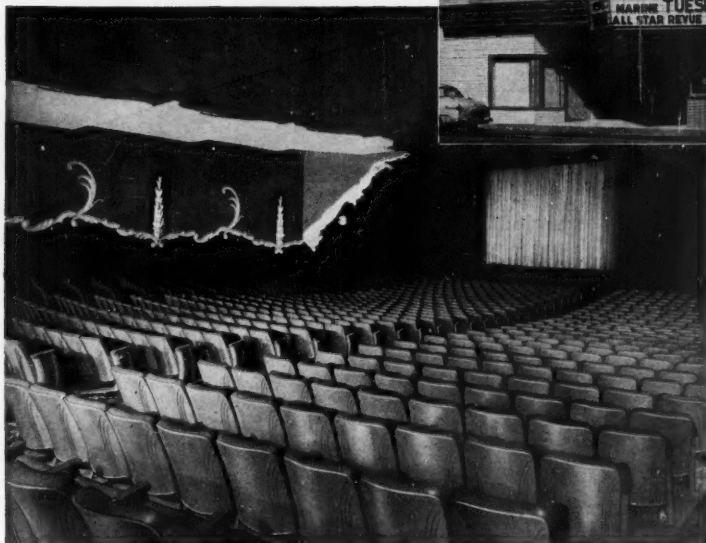
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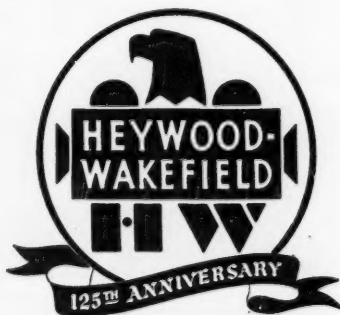
**Crest Theatre,**  
Oceanside, California,  
where every detail of  
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**HEYWOOD-WAKEFIELD "ENCORE" MODEL TC 701 CHAIRS**—are installed throughout the beautiful and luxuriously appointed 1,000-seat Crest.



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Policy*—"When we built the  
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ments of patrons."



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ment in new construction or mod-  
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an extra-profit feature of your  
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SEE OUR ADVERTISEMENT "COMFORT IS OUR BUSINESS" IN "TIME"

# Better Theatres

... published the first Saturday of each month, with the regular monthly issues, and an annual edition, the **Market & Operating Guide**, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, *Editor*

Advertising Manager: RAY GALLO; Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

## Editorial Index for August 1951

	Page
STIMULATING SNACK BUSINESS TODAY: <i>How theatre sales promotion is expanding showmanship's function</i> . . .	12
THE VENDER-VANE: <i>Trade News and Comment</i> . . .	17
ON THE HOUSE <i>department</i> : Smart Money Is on the Theatre; Looks Like Screen Masking Could Be on the Way Out; TV Shows for Free? All Cost Plenty . . . . .	21
TERRACE THEATRE, Robbinsdale (suburb of Minneapolis), Minn., seating 1300 . . . . .	24
ST. ANN FOUR-SCREEN DRIVE-IN, suburban St. Louis, Mo. . . . .	27
THE DRIVE-IN <i>department</i> : Why Drive-ins Help the Business; Booking on a Program Basis; The Need for Co-Operative Ads . . . . .	28
THE NEEDLE'S EYE <i>department</i> : Measuring the Value of Carbon Savers by Experience . . . . .	31
THEATRE LAW <i>department</i> : "Nuisance" No Longer Anti-Drive-In Grounds; Competitors' Site Pact Barred by Anti-Trust Law; No Liability for Car Parked by its Owner; Zoning Must Service the Public Welfare Actually; Can't Change Delivery Service without Cause . . . . .	36
ABOUT PRODUCT FOR THE THEATRE: <i>Market News</i> . . .	38

## QUIGLEY PUBLICATIONS

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## About People of the Theatre

AND OF BUSINESSES SERVING THEM

ART JOHNSTON, manager of the Lakewood theatre, Lakewood, Colo., has been recalled to active duty with the U. S. Air Force. He is stationed at Lowry Field, Denver.

DOYE SNELLING is the new manager of the Santa Fe theatre, Denver. He succeeds STEVE WARD, who resigned.

LOWELL PARMENTIER has resigned as merchandise manager and purchasing agent for Evergreen Theatres in Seattle to take an executive position with the Bon-Bon Corporation in California. CARL MAHNE has taken Mr. Parmentier's place at Evergreen Theatres.

JAKE BAUER, Fort Morgan, Colo., drive-in owner, has opened his second outdoor theatre at Brush, Colo.

E. L. WALTON, former vice-president and assistant general sales manager of Republic Pictures, has purchased a half interest in Modern Theatre Supply, Seattle, distributors of RCA equipment in the Northwest, SHELDON BURNS, president, announced recently.

NICK BARILE, projectionist at the Center theatre, Hartford, Conn., has been promoted to chief projectionist.

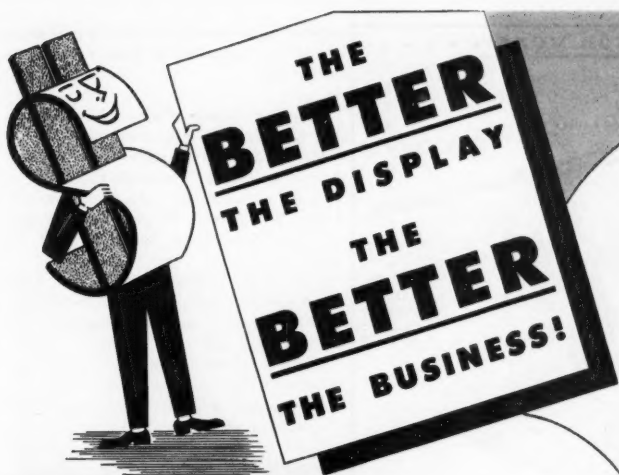
E. S. GREGG, vice-president and manager of the Westrex Corporation, returned to



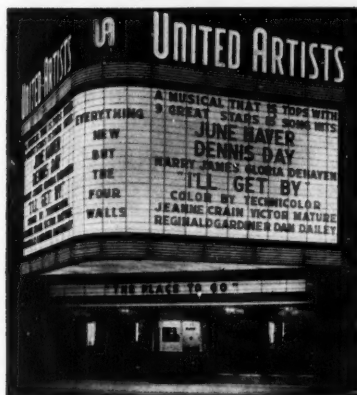
Robert Hanover, inventor and manufacturer of the Hanover automatic carbon saver, as he signed a contract with Norpat Sales, Inc., New York, for world-wide distribution of the device. Standing is M. D. Faige, manager director of Norpat.

MOTION PICTURE HERALD, AUGUST 4, 1951





and  
Exclusive  
Patented  
Features  
Make Wagner  
Displays  
Better!



## WAGNER WINDOW-TYPE FRAMES AND GLASS UNITS

[Pat. Pending]

Because of their stronger construction, plus the fact that they can be installed before installing the glass, they are the only frames which can be built without limitation of size, and which can be economically serviced through open windows and without removing frames.



## WAGNER LOW COST STEEL PANEL ASSEMBLIES FOR DRIVE-INS

[Pat. No. 2224069. Other patents pending]

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Please send details and prices on ( )  
Frames ( ) Steel Panel Assemblies ( )  
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( ) Please send big free catalog on  
Wagner show-selling equipment, the  
largest line in the world.

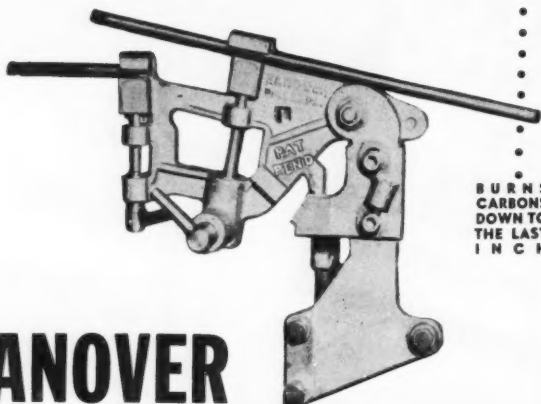
NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

STREET \_\_\_\_\_

CITY & STATE \_\_\_\_\_

DOUBLY GUARANTEED TO SAVE YOU MONEY. . . . .



BURNS  
CARBONS  
DOWN TO  
THE LAST  
INCH

## HANOVER

### Continuous CARBON BURNER

The response to the Hanover Continuous Carbon Burner proves that the exhibitor wants to save money . . . and we guarantee carbon savings! The Hanover Continuous Carbon Burner pays for itself by using-up every inch of "burning life" in the positive carbon right down to the last inch. Don't wait—order yours today and begin saving immediately by reducing your carbon bills.

**UNBEATABLE FEATURES:** Any operator can install it . . . quickly, easily in a Suprex type lamp. Parts don't wear out—no maintenance cost. Precision built, completely automatic. Pre-heats incoming carbon. No disruption or loss of light in changeover. Eliminates uncertainty of burning period of any size carbon stub. Pays for itself immediately by using accumulated waste.

#### 5 YEAR PRODUCT GUARANTEE

against inferior materials and workmanship and against normal wear and tear.

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You have 5 days from the time you receive the unit to install and test it thoroughly.

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Dear "Doc":

Please send C.O.D. a Hanover Continuous Carbon Burner at \$77.50. I will install it immediately. If not satisfied after 5 days from date unit is received I may return it for full refund.

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Pes. Carbon Size . . . . . mm.

Name . . . . .

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City . . . . . Zone . . . . . State . . . . .

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FIRST CHOICE for smooth, effortless operation and proven performance. The right equipment for every requirement.

"We support the most celebrated curtains in the world"

### ADC Curtain Track plus Autodrape Curtain Machines



#### AUTOMATIC DEVICES COMPANY

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Allentown, Pa.

New York recently after visiting Westrex subsidiary companies in Europe and South America.

Loew's College theatre, New Haven, rated a two-column story in the New Haven *Evening Register* recently when the house played "The Great Caruso." The theatre's projectionist, ANTHONY BASILICATO had played a bit part in a film with Caruso 34 years ago.

HERMAN G. PLACE president of General precision Equipment Corporation, was host to a recent meeting of the company's theatre equipment co-ordinating committee in New York. The committee is working on a long-range program of research, development and improvement of theatre equipment manufactured by the corporation's companies and distributed by National Theatre Supply.

J. G. SMART, Loew City manager in Baltimore, was the guest speaker at a recent Kiwanis Club luncheon. His talk was on theatre television.

JOHN WHITNEY, Boston construction engineer, is building his own drive-in at Orange, Mass., called the Pioneer, for late summer opening.

JACK SCHWARTZ has severed his connections with the Plaza theatre, Derry, N. H., leaving DAVE ZERINSKY sole owner and operator.

Interstate Theatres' remodeled Dennis drive-in on Cape Cod, has been reopened. MELVIN WASS is manager of the 600-car outdoor theatre

MATT KENNEDY, projectionist at the Paramount theatre, New Haven, Conn., has resigned as business agent of Local 273, because of ill health. He held the union post 15 years.

CARL ZEITZ has installed York cooling equipment at his Academy theatre, Fall River, Mass.

WALTER MORSE has succeeded JACK GIMBRONE as manager of the Cinema theatre in Buffalo, N. Y.

DALTON BURGETT recently purchased the State theatre, Dunkirk, N. Y., from H. P. LALLY.

GRADON HODGES has opened a miniature golf course at his Empire drive-in near Rochester.

BARBER FARIS is the new projectionist at the Westport drive-in, Fall River, Mass. RICHARD IRONFIELD replaces him at the

MOTION PICTURE HERALD, AUGUST 4, 1951



**Winning the battle** of the box office depends on a lot of things. And not the least of them is comfortable, convenient seating.

**And you win** in many ways when you modernize your theatre with Kroehler Push-Back\* Seats! Take the matter of concession sales. Tests show that Push-Backs' easy in-and-out feature boosts sales of popcorn, soft drinks and candies.

**Why?** Because patrons find it so easy to leave their seats to buy more refreshments. No embarrassing tripping or stumbling over feet in the dark!

**If you plan** to modernize your seating in the near future—now is the time to act! Let us prove why Kroehler Push-Back Seats will pay off at your B. O. Write or wire nearest office.



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

\*Fully protected by patents

**KROEHLER**

*Push-Back*

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THE WORLD'S FINEST THEATRE SEAT

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BETTER THEATRES SECTION

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"PANTEX," The New Special Vinyl screen surface... Highest brightness gain ever achieved for a diffusive screen... Every seat perfect... No limited viewing angle as obtained with a beaded surface.

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FOR  
GREATER  
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Light increases of 15% to 60% available! Changeover from old 6 element lenses **NOW!**

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330 LYELL AVENUE • ROCHESTER, NEW YORK

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GRIGGS  
CHAIRS

Their Beauty sparkles!  
Comfort — the minute  
they're occupied!

Superior construction  
gives years of service.

WRITE FOR CATALOG

**GRIGGS EQUIPMENT CO.**  
Belton, Texas



You'll save time—be able to detail your requirements—by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.

Page 19

**COMING NEXT MONTH**  
*An Outstanding Advance  
in Sound Reproduction*  
by **Ballantyne**

Academy theatre there. In other changes there, JOE EPSTEIN has gone to the Empire, ROBERT SHELTON to the Durfee, and JOE SMITH to the Empire.

SAM FINEBERG and JIM ALEXANDER have taken over the late ARTHUR MARONE's Superior Motion Picture Supply Company, Pittsburgh.

WILLIAM GOLDMAN, head of Goldman Theatres, Philadelphia, has been named a member of the board of directors of the city's Academy of Music.

GEORGE KILPATRICK, who sold his theatre holdings in Philadelphia to become a Florida hotel owner, has sold his hotel interests to re-enter the exhibition field in Philadelphia.

WELDON PARSONS, formerly with the Marcus circuit, has succeeded FRANK PAUL as manager of Keith's theatre, Indianapolis.

CARL SCOTT and ROBERT SARVER are the new assistant managers of the Indiana and Keith's, respectively, in Indianapolis.

JACK ROHAN, St. Louis exhibitor, has purchased the Ritz theatre, South Pasadena, from SIMON LAZARUS. He reopened the house recently, after redecorating it.

WEAVER & BROWN, Memphis, have purchased the New theatre at Peach Orchard, Ark., from RAYMOND CLEVELAND.

MRS. HELEN BREWSTER has opened a theatre in Dickson, Tenn., called the Dickson.

MRS. J. ELTON TRAHAN has leased the Town theatre, Hackberry, La., from DR. DE BARTOLO.

LEO FORET and JAMES ALAIRO are the new owners of the Web theatre, Cutoff, La. They purchased it from WEBB CALAIS.

GEORGE HAROLD DUNFORD, 79, one of Oklahoma City's first motion picture theatre operators, died recently in a city rest home.

MR. and MRS. JOSEPH FELDTHANS are remodeling their theatre at Schaller, Ia. They are installing new projection and sound equipment, and enlarging the projection booth.

GAYLORD VERMASS has been named assistant manager of the Town theatre, Omaha.

G. N. FLEMING, Cumberland, Ia., theatre owner, is the new manager of the

Military theatre, Omaha, replacing COL. A. L. TUTTLE, who has been named city defense chief.

Western Theatre Equipment Company, which has supplied equipment to many Oregon and Washington theatres, has been liquidated. Inter-State Theatre Equipment Company, owned and manager by JOSEPH BECKER, has succeeded the company in the same Portland headquarters.

BARNEY SHERMAN has taken over the Peerless theatre, Milwaukee.

The former Homer theatre, Hibbing, Minn., has been remodeled and reopened as the Pix. ART MOLSTAD and AUGUST C. KUBIAK are the new owners.

JOHN MCKAY, operator of the Pewaukee, Wis., theatre, has purchased the two theatres in Eagle River, Wis.

TOM KNIGHT, Riverton, Wyo., theatre owner, operates as an unofficial airplane ambulance pilot in his off-hours. He flies his own plane.

CATHERINE STARK, manager of the Oskaloosa, Ia., drive-in, was killed recently when her car got out of control on a highway near Oskaloosa.

The New Garden Theatre Company was incorporated in Davenport, Ia., recently with JOE JACOBSON as president, and EARL LEHMAN as treasurer.

ROBERT L. JOHNSON and CHARLES W. LEGG are the operators of the Chief, a new drive-in at Estherville, Ia.

CHARLES ROBERT WYGANT, 45, owner and operator of the Heights theatre, Houston, Tex., died of a heart attack at his home recently.

BOB YANCY is the new manager of the Showboat theatre, Navasota, Tex.

WHITFORD BARRY has been promoted to assistant manager of the Center theatre, Hartford, Conn.

SEYMOUR B. LEVINE, HILDA L. LIPSHER, and IDA M. LEVINE have incorporated the Lyn-Jil Theatre Company, Stratford, Conn.; and LOUIS ROSE and DAVID GHERLONE are the incorporators of the new Baybrook Amusement Company, West Haven, Conn.

GEORGE KRASKA visited Europe for a vacation recently, after resigning as managing director of the Beacon Hill theatre, Boston. CHARLES PHILLIPS has succeeded him at the Beacon Hill.

MOTION PICTURE HERALD, AUGUST 4, 1951



# THE NATIONAL CARBON

TRADE-MARK

## ARC'S BIG FIVE:

- ★ small-source size
- ★ terrific brightness
- ★ great power from one unit
- ★ white light
- ★ minimum heat per foot-candle

## make it indispensable on movie sets!

THE "National" carbon arc offers an ideal combination of the qualities most desirable in a studio light. The carbon arc's small-source size — less than one quarter square inch — insures sharp shadows, simulates one-source lighting better, creates a perfect "follow-spot." The carbon arc's high brightness penetrates deep sets, establishes high light levels without excessive heat, creates better the illusion of a third dimension. The carbon arc's great power from one unit cuts illumination pathways through general set illumination, boosts daylight, lights large sets so generously that camera-lens apertures may be reduced and great depth of focus obtained. The carbon arc's white light matches outdoor shooting conditions, lends itself better to filters because it has equal quantities of blue, green and red and, finally, makes colored objects appear visually the same inside and outside.

***There is no substitute for the carbon arc.***

**MORAL: YOU CAN'T SKIMP ON STUDIO LIGHTING  
WITHOUT RISKING BOX OFFICE!**



***When you order studio  
or projector carbons—  
order "NATIONAL"!***

The term "National" is a registered trade-mark of  
Union Carbide and Carbon Corporation

**NATIONAL CARBON COMPANY**  
A Division of  
Union Carbide and Carbon Corporation  
30 East 42nd Street, New York 17, N. Y.

*District Sales Offices:* Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco

**IN CANADA:** National Carbon Limited  
Montreal, Toronto, Winnipeg

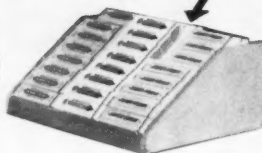
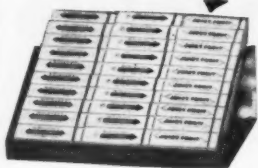
## Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre



Seminole Theatre, Tampa, Fla., gets extra profits from display of popular brands of gum.



Jayhawker Theatre, Lawrence, Kansas, displays chewing gum for extra revenue.



## You build good will and extra profits by selling and displaying popular brands of chewing gum

Yes, chewing gum is a "natural" for profitable theatre sales—especially when the brands displayed are well-known, well-advertised fast sellers. People just naturally like to chew gum at the movies, and they buy their favorite brands on impulse when the theatre displays chewing gum in a convenient location.

Take advantage of the popularity of chewing gum. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other fast-selling brands where your patrons can easily see and buy them. It's a service your patrons will appreciate, and you'll be surprised at the extra revenue chewing gum will take in for your theatre.



# Better Theatres

for AUGUST 1951

GEORGE SCHUTZ, Editor



At New York's Radio City Music Hall . . .

(above, in the Grand Foyer; below, in the Lounge)



Music Hall photos by staff photographer

—or, for example, Batesville's (Indiana) Gibson.



## THEATRE SALES

*—denoting a fuller Service  
by Demand of  
People pleasure-bent*

**W**HAT isn't realized by those of the public who object to it, is that the snack bar has been installed by motion picture exhibition reluctantly. Starting tentatively not so many years ago, it was widely resisted as an intruder, as a nuisance to management not worth the profit. It has become established in the theatre by public demand. Voting with their nickels, dimes and quarters, the People, God bless 'em, created a worthwhile profit so that they might enjoy the Service. That's Democracy working superbly, with the high efficiency of Free Enterprise. . . . Now, were the profit to vanish, one wonders if the public would yet allow removal of this service. The resplendent Radio City Music Hall has two confectionery stands, one in the Grand Foyer, another downstairs in the Lounge. By those recent installations, this distinguished playhouse has underscored its fundamental kinship with all the screen theatres of the land. Wherever there's a heart for the motion picture to quicken or lift, there's pretty sure to be a hankering for a snack bar to gratify. That sound you hear in auditoriums, of crackling wrappers and munching teeth, is humanity out having a good time.

# Stimulating

## How Theatre Sales Promotion Is Expanding Showmanship's Function



**N**OBODY GOES to a theatre to buy candy, or to get a refreshing drink or an ice cream sandwich. Not even the availability of popcorn on the inside is the reason they buy admission. Nevertheless they are susceptible to alert, smart refreshment merchandising once they have deposited their tickets at the door. And much can be done about that without distorting the reason for their presence.

In the majority of sales opportunities, refreshments are impulse items anywhere. That chap you saw walking down a steaming street, mopping his brow, wanted a cool, tasty drink. But he didn't know it until he saw a sign, illustrated with a bottle or a frosty glass; whereupon he became the abject victim of a merchandiser's wiles. And was the happier for 'em.

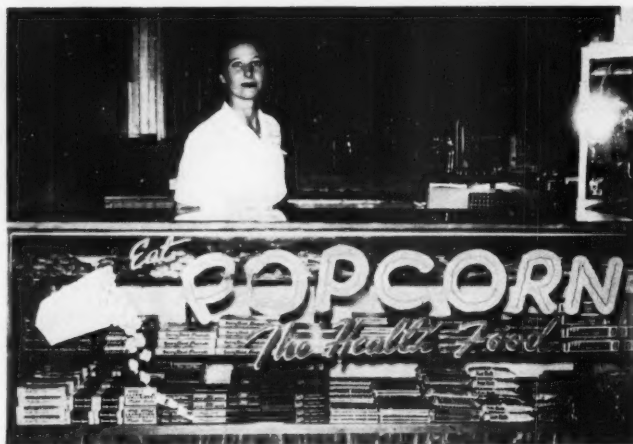
Grocery and drug stores sell more candy than candy stores, by far. Yet there is no natural, immediate connection between their primary merchandise and candy. Nearly all of their candy sales just happen. Or do they? To what extent would they just happen if it weren't for the positioning, displays, suggestions that constitute merchandising? A great deal less than they do, the candy industry says.

The snack is nowhere in its natural habitat more than in the theatre. It was exiled only by the motion picture theatres business of America. Now that it is properly part of this business's recreational service, it merits a showman's attention in its own right.

It isn't being squeamish, of course, to insist upon methods which still keep the the-

atre theatre. As William Shakespeare said (doubtless about something else), "The play's the thing." It has been all to the good that the industry has resisted pressures to make the motion picture a sly tool of other products. But critics of theatre snack service haven't a logical leg to stand on. A show has ever suggested a nibble and a sip to round out a good time. And since the refreshment bar belongs in a theatre lobby, foyer or lounge, energetic refreshment merchandising can be a proper role of showmanship.

Actually, theatre sales promotion has a greater assortment of opportunities than most other confectionery outlets. It can make use of much of the sign and display material supplied by manufacturers, and it can take appropriate advantage of seasons, holidays and such occasions as "Mother's Day," "Sweetest Day," and so on. Additionally, there are a certain number of pictures during the year to which snack merchandising can be tied. Then when you get a holiday-plus-picture combination, as in the Easter-"Mating Season" tie-up pictured in



One of the types of Heralds (at top of page), and a snack stand treatment used by Wometco Theatres of Florida in the recent campaign devoted to stimulation of popcorn sales. The campaign was based on the value of popcorn as nutritious food. Heralds exploiting attractions included copy on this theme. Signs were used in lobbies and at stands. The snack bar shown above is that of the Parkway in Miami managed by Jack Friedman (the attendant is Miss Ruth Hopwood). The campaign is further described in the accompanying text.



# Snack Business Today

an accompanying photo, you're throwing a natural.

Such tie-ups sometimes suggest themselves; however, it is seldom that the idea will plop smack-dab out of a title. Usually story material must be examined for possibilities. Where a direct association of idea can't be built up without it being far-fetched, the locale, costuming and other atmospheric material of the picture can sometimes be used to dress up the stand and its attendants, giving it fresh eye-appeal of a topical slant. In this class of stunts, theatre sales promotion is strictly, naturally in its own special sphere. They're typical of established showmanship.

## "THEATRICAL" DISPLAY

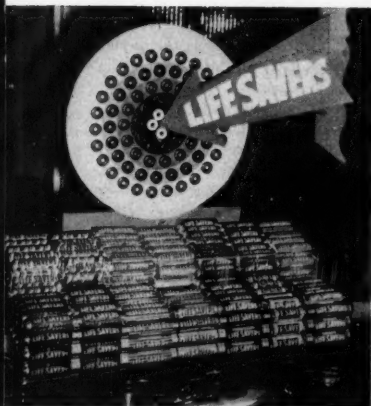
But showmanship today can properly reach out for more direct theatre sales promotion, as William Pardini did, to cite a notable example. Mr. Pardini, executive of George Mann's Theatre Service in San Francisco, adapted mercantile principles to a job of moving certain items.

Mr. Pardini believes confection manufacturers who spend large sums of money on radio advertising, yet have no advertising material for theatre snack bars, are losing a bet. He thinks they should co-operate with theatre managers by creating displays especially suited to theatre stands, and he

said so in letters to a number of candy makers.

"Know what response I got?" he asked in explaining his effort. "Letters to the effect that they had nothing designed for this purpose!"

For his plan to feature specific items in succession, William Pardini of the George Mann Theatres organization, San Francisco, developed his own counter displays. Of these examples, the "Life Saver" material cost \$5, the "Look" display \$3.50. The former, patterned after a magazine ad, is made of an actual target with packs glued on a white background. In the "Look" display, an actual bar is used. Additionally, Mr. Pardini hung wood "bars" in "Look" wrappers from the stand canopy, and air currents revolved them "mysteriously."



BETTER THEATRES SECTION



Combining a holiday theme with the current attraction—a fetching and "natural" use of such opportunities. Arranged by C. E. Doctor, manager of the Capitol in Vancouver, B. C., and his assistant, Barry Freeman, the scheme included the attendants in bunny costumes. The cut-out rabbit at end of counter beckoned patrons with one arm and hand, animated by a magnetic motor.

So Mr. Pardini got himself something designed for the purpose. Two examples are shown in accompanying pictures, one on the "Look" bar, the other on "Life Savers."

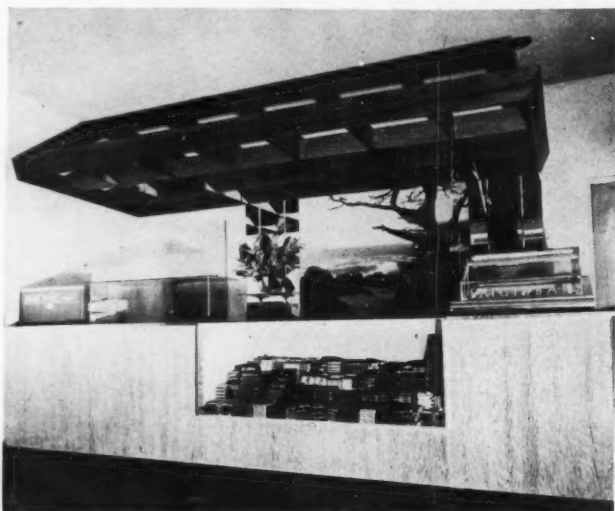
"These displays brought about three times normal business on these items during the first week they were used," said Mr. Pardini. "After such a period, the patron gets used to a display, so its value as an eye-catcher is lost. By the end of the second week the display should be pulled out and replaced with a new one. In a circuit operation, of course, as in the case of George Mann Theatres, each display can be sent from theatre to theatre."

An essential of such displays, he pointed out, is "crispness and cleanliness."

## A POPCORN CAMPAIGN

As for popcorn there is no reason, perhaps at most any theatre, despite the popularity of the confection, to regard sales as realizing the top potential. The Wometco circuit in Florida is one that learned popcorn would respond to energetic merchandising as well as other items. A campaign that included substantial prizes for both

## SHOWMANSHIP PLUS UTILITY-1



■ The stand itself, physically, is a primary merchandising tool—a "silent salesman"—more so or less so, depending on its location and design. It never should look like something just stuck in, out of harmony with the style of the lobby or foyer where it is situated, as it so often was when the service was introduced. It was also early tendency to crowd it into traffic lanes, whereas the service needs liberal space of its own, especially where ice cream, beverages and such items are sold. The stand pictured above is an example of good practice today. In the foyer of the new Seavue theatre, operated by the Visalia Theatre Corporation in Park Manor, suburb of San Francisco, this snack bar expresses the marine theme used throughout this house, which was designed by Gale Santocoro. It is located on the right side of the foyer well out of traffic lanes, with its canopy and mural fetching the eye. The clientele is relatively "select," and all candy is kept in an indirectly illuminated glass case, which juts out slightly from a counter faced with "driftwood."

managers and stand attendants was recently waged, with the home office supplying data and copy that could be used to educate patrons in the food value of freshly prepared popcorn.

The idea of popcorn as a nutritious food was the basis of the promotion. It is the observation of Van Myers, circuit refreshment service executive, that the public has heard too much against popcorn, not enough for it. He has urged the National Association of Popcorn Manufacturers to undertake an advertising program to reverse that situation. In a recent letter to that organization he said:

"It has never been more essential that we sell popcorn on a national basis as a nutritional food. Already it is costing us money because we have failed to do this. The Government, for instance, is supporting the price of field corn. This will cost us a great deal more money in contracts for 1952 deliveries of popcorn."

The educational theme of the Wometco campaign is indicated in the following material from a letter addressed to Parent Teacher Associations and school principals, and employed as well in a house-to-house canvass:

*"It is our pleasure and duty to bring before you this very important matter,"* the letter begins, and goes on:

*"There is probably no food used by the people of the United States which is as universally liked and used as popcorn. A survey conducted over a ten-year period covering thousands of persons, shows that practically everybody from every walk of life likes popcorn. Yet in spite of its tremendous popularity, few people are aware of popcorn's great food value."*

*"The first requirement of any essential food is that it be high in caloric value. Few people know that one pound of popcorn contains approximately twice as much food energy units as one pound of round steak;*

*2½ times as many as one pound of eggs; six times as many units as one pound of milk."*

The letter then cited U. S. Department of Agriculture testimony that popcorn has more food energy units than cooked fish and meats (except very fat meat), all vegetables and fruits, all bread and cakes, all varieties of cheese except Swiss, and all table beverages. Other authoritative data were also given to show the superior dietary qualifications of popcorn, both as a source of nutrients and as roughage to maintain regularity.

"Your children," the letter concluded, "may attend any one of our theatres and be certain of not only enjoying the show, but in procuring fresh, high-grade popcorn manufactured under spotlessly clean conditions and strict supervision by experienced operators."

Copy of similar theme, but brief, was added to printed heralds used in picture exploitation. Lobby posters carried the copy: "Corny but true! Popcorn is the energy treat hard to beat! More food value than milk, cheese, steak. Nutritious! Delicious! And so good for you."

Copy on 11x14 counter easels read: "Treat yourself to a box of hot popcorn. Delicious! Nutritious! Healthful! Recommended by doctors for energy value."

And into lobbies went 40x60 signs reading, "Popcorn is highly nutritious. It leads 96% of all foods in energy units. Popcorn furnishes 'roughage' so helpful to a healthful diet. Get your food energy and food value the easy way. Try a box of our delicious hot popcorn now."

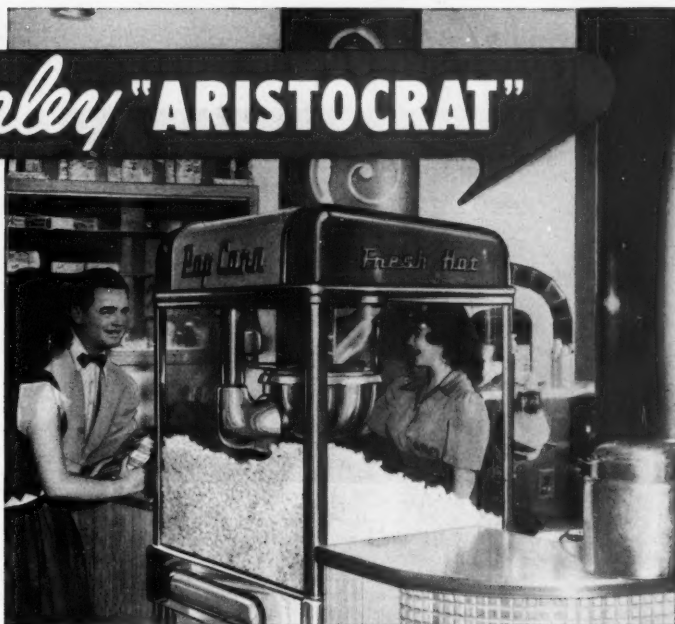
Trailer copy gave some of the Department of Agriculture statistics and wound up with, "Popcorn is nutritious and delicious. Get some at our candy counter now."

### THE STAND ITSELF

Merchandising is not entirely a matter of promotion, of course. Location of the snack bar itself is important. Next in effect as a "silent salesman" is the display of merchandise itself—in attractiveness, in convenience, in suggestion.

The time has passed—though many theatres have yet to be brought up to date—when refreshment service is to be thought of as a candy counter stuck in some corner, or squeezed between a couple of doors or under a staircase. Merchandising begins with a stand that (1) is immediately conspicuous and inviting, (2) is scaled to suggest a liberal choice of items, (3) is related to traffic lanes to allow choice or pause for a beverage without patrons being hurried or annoyed by incoming or outgoing traffic. The stand itself should bring a toothsome morsel or refreshing drink promptly to the mind of the patron . . .

# THE *Manley* "ARISTOCRAT"



... an Investment  
that **"CAN'T BE BEAT"**

Lloyd Boreing, manager of the Lamar Theater, Lamar, Colo., says:

*"We have been using your new Manley Aristocrat machine for the past year and find it tops. As an investment it can't be beat. It will pay for itself in a short time. We figure we get at least four extra boxes of corn out of each popping. Anyone who is selling any corn at all is actually paying for one but is not having the pleasure of the speed, simplicity, and economy of a Manley Aristocrat."*

● The secret of the Aristocrat's success is the volume-popping Cascade Kettle. By actual test, it pops out 20-40% more popcorn... big, luscious kernels that invite your customers to come back for more. No wonder Mr. Boreing is satisfied with his Aristocrat. It's making money for him. It would make money for you.

**LLOYD BOREING,**  
Lamar, Colo., who is sold  
on the Manley Aristocrat.



Copyright 1951, Manley, Inc.

## *Manley, Inc.*

SALES AND SERVICE OFFICES IN 27 CITIES  
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 8-4-51  
1920 Wyandotte St., Kansas City 8, Mo.

Please have a Manley man call and bring me your  
booklet on "How to Make Big Profits from Popcorn".

Name .....

Address .....

City ..... State .....

## SHOWMANSHIP PLUS UTILITY-2



■ Achieving a "selling" location and design is often a problem for the management of an existing theatre. The snack stand is a major consideration of space allocation in designing a new theatre, so that full justice can be done to the service. Improvement of refreshment service facilities, probably with expansion of them, frequently requires much ingenuity if remodeling costs are not to run out of line. Color can supply the answer where there isn't room for attractive structural features, and when that is the case, counter facings and tops of such materials as Marlite, Formica and vinyl plastic-coated "leatherette," with bright metal moulds or buttons are perfect solutions. In an effort to stimulate stand patronage at the Carlton theatre in Red Bank, N. J., the Walter Reade circuit found that a more attractive, spacious installation could be provided by cutting an alcove into the wall opposite the auditorium. This was done upon expiration of a contract with a concessionaire, with the result pictured above. Thus recessed, the stand does not interfere with traffic, yet there is ample space for patrons to pause to select from a variety of items, which include ice cream sandwiches dispensed from a self-service container built into the counter. Space was also built in for a Manley corn popper and a nut warmer. Into the back bar were built two shadow-box display frames for displays, which are periodically changed. The counter is faced with colorful plastic fabric, and into it is set a spacious glass candy case with fluorescent lighting.

then make it easy to experience the pleasure of it. With a stand lacking these fundamental qualities, signs and stunts can't have much effect.

Specific arrangement of items is subject to conditions of patronage and service at each theatre. During the past few years, managerial experience has pretty much indicated that, wherever feasible, let patrons help themselves. This has proved true even of ice cream items. It can greatly expedite turnover of popular candy bars. Some managers also endeavor to stimulate purchase of slow-moving bars by giving them, not only counter positions, but placement in front of popular bars.

In serving a patron from the case, Samuel C. Levin of Visalia Theatre Corporation in San Francisco, suggests handing out two bars instead of one. It has been his experience that the patron usually will take both pieces of merchandise, either because

there is a companion, or to take one of the bars home.

As to self-service of frozen goods, Earl Long, manager of the Paramount in San Francisco, reports that since placement of ice-cream bars so that patrons could help themselves, sales have increased over 100%. Incidentally, Mr. Long has added cellophane-wrapped sandwiches, also self-served, and these have had the effect of stimulating beverage sales. They sell at 25c.

Dressing up the stand in some atmospheric theme is also used frequently by Mr. Long to hike sales, especially when they seem to be lagging, not merely when the feature attraction suggests an idea. For example, he may induce the dealer to help trim the stand with balloon elephants, brilliantly striped cardboard "tents," etc., to re-enforce peanut promotion. For "Mother's Day" he offers gift-wrapped candy specialties, and other occasions are

similarly exploited to stimulate sales above what a "static service" would produce.

No discussion of theatre sales promotion could be properly concluded without some reference to the role of the attendant. That she must be neat and courteous goes without saying—what staff member shouldn't be? Physical qualifications at this spot in the theatre, however, include, if not prettiness, certainly comeliness. Contact with the snack service is not really necessary to the patron's purpose. A package of charm over there behind that counter will never discourage anyone from pausing on the way to the auditorium or out to the street.

This matter of charm is not just one of looks, anyway—it includes the *kind* of smile, the quality of the voice, and whatever else goes to make one young lady more immediately pleasing (at the first meeting) than another. Charm, or the lack of it, is a factor in determining to what extent the attendant can resort to suggestion in promoting sales.

She is not a sales girl in the shop sense; she is limited by the fact that the snack bar is, after all, a service *incidental* to the function of a theatre. She can't use chain drug store methods in promoting sales.

But if she has a fetching personality, she can make a grateful purchaser out of a hesitant patron by a graceful suggestion or two. A remark like, "Many of our patrons have found these nut bars very delicious," often suffices. She will try to refer to any item with an adjective indicating its tooth-someness—"creamy" caramels, "rich chocolate flavor," etc. But she will avoid the word luscious like the plague. It says too much. There's no sincerity in it.

In theatre merchandising, it's the consistent tricks of the showman rather than the broad strokes of the merchant that count.



The snack stand of the Golden Gate theatre, San Francisco, which has the attractive title of "Sweets 'n' Treats," is given incidental interest by a back bar display of brightly dressed dolls and masks, which Mark Alling, the manager, changes according to seasons and special occasions. The popcorn warmer in the counter has a blower that keeps fluffy kernels in "flight."

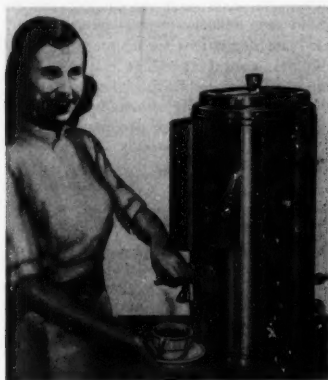


# THE VENDER-VANE

News and Comment about  
Merchandise sold in the Theatre

## Automatic Coffee-Maker Using Fluid Concentrates

A COFFEE-MAKER producing a fresh cupful from liquid coffee concentrates has been announced by the Steel Products Company, Cedar Rapids, Ia.



Marketed as the "E-Z Way," the equipment has a self-cleaning measuring and mixing faucet to dispense the beverage. It is merely plugged into an electric light outlet and connected to a hot water supply.

## New Stand Named After Other Theatre's

BECAUSE THE refreshment and merchandise stand of one theatre was exploited with marked success, the Franklin & Marshall circuit of Nova Scotia, has named a new one, in another theatre, after it. The original stand, offering magazines, books and souvenirs as well as confections and beverages, is in the Vogue in Halifax.

The new one, duplicating the first in style and merchandise, serves patrons of the Mayfair and Dundas theatres, which immediately adjoin each other in Dartmouth across the harbor from Halifax. Each of the latter houses seats approxi-

mately 750. The services are operated by the Franklin Service Company, which is owned by Mitchell Franklin and Peter Herschorn, partners in the circuit.

## New Agitator Dispenser For Fruit Juice Drinks

A BEVERAGE dispenser of agitator type, with a removable bowl and refrigeration unit, has been marketed by Majestic Enterprises, Ltd., Los Angeles. The capacity is 2 3/4 gallons. The manufacturer states that the bowl can be removed by hand for cleaning without reducing refrigeration efficiency.

The dispenser is designed for frozen or fresh juices or drinks made of them, which require constant agitation. Electrically operated, it has a sealed compressor motor with thermostatic control for maintenance of the beverage at 40°. The cabinet is hammertone gray and occupies 13 x 14 inches of counter space.



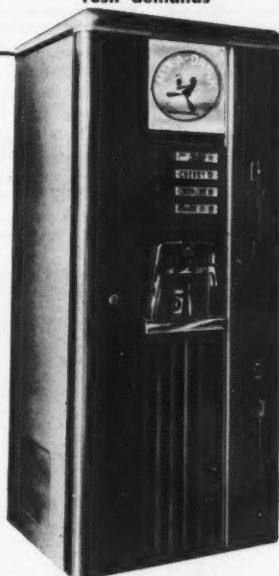
## Spacarb Adds to Local Sales Forces

BEVERAGE dispensers manufactured by Spacarb, Inc., Stamford, Conn., and Bert Mills coffee bar and soup bar equipment distributed nationally by Spacarb, will be handled in southern New Jersey, Delaware and southeastern Pennsylvania by the Cup Machine Service Company, 1841 N. 21st Street, Philadelphia, according to H. J. Foster, vice-president and sales manager of Spacarb. The latter's own equipment is a four-flavor "Mix-a-Drink" dispenser of hot and cold beverages. Charles Ashley is vice-president, and Thomas Thompson sales manager of the Philadelphia firm.

Spacarb also has appointed Robert J. O'Connor sales representative in Illinois

## Like Talkies, Cup Drinks are Here To Stay

ENJOY HIGHER CUP DRINK  
PROFITS WITH SPACARB  
... the high speed cup  
machine designed for short-  
rush demands



1. THEATRE-DESIGNED JUMBO CAPACITY ... the modern way to take care of customer demand during intermission rushes easily, speedily ... no lost sales due to slighted patrons.
2. EYE APPEAL ... Cool, modern exterior blends with your lobby.
3. INCREASED VOLUME & HIGHER PROFITS ... through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details. Write for FREE BOOKLET: "Any season ... any customer!"

**SPACARB, Inc.**  
America's Largest Manufacturer and Operator  
of Automatic Beverage Dispensers  
375 Fairfield Ave. • Stamford, Conn.

SPACARB, INC.  
375 Fairfield Avenue, Stamford, Conn.

☐ Please send free booklet, "Any season ... any customer!"

☐ Please arrange to have your operator call on me.

☐ I am interested in purchasing Spacarb equipment.

☐ Send full details of national financing plan.

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

and Indiana, with headquarters in Chicago.

Other recent moves to promote sales of the Spacarb line include a contest for salesmen and distributors. Entitled "Dress her up on Spacarb," the contest offers \$1200 in gift certificates for the wives of salesmen and distributor executives.

## Action Dispenser for Non-Carbonated Drinks

AN ACTION display type beverage dispenser for non-carbonated drinks has been marketed by Modern Refreshers, Inc., Chicago, distributors for dispensing products manufactured by the D & R Engineering Company of the same city. Called the "Buckingham," it is designed to carry the beverage from the top of the glass container over a series of cascades. At the top is a light.

The globe has a capacity of 12 gallons. The filler hole at the top is 8 inches in diameter. With a Freon-12 compressor,



the dispenser has cooling action rated at from 75° to 42° in 15 minutes or less.

The base is 18 inches high and made of stainless steel. The unit measures 18 inches in diameter and 30 inches high overall.

## Cartoon Trailer for Snack Sales Stimulation

A CARTOON trailer in Technicolor to stimulate sales at the refreshment bar has been announced by the Filmack Trailer Company of Chicago and New York. The trailer was produced by Dave Fleischer, creator of "Popeye" and other popular series of film cartoons. The new Filmack strip runs three-quarters of a minute. Test runs are available at either the New York or the Chicago office.

## Attendant Uniforms Of Lightweight Fabric

UNIFORMS suited to refreshment stand attendants, particularly of drive-in theatres, in summer weight fabric



that is yet durable, have been announced by the Angelica Uniform Company, St. Louis. Pointing out that it has been difficult to produce lightweight materials that were yet durable enough to withstand the hard wear and repeated washings to which such apparel is subjected, the manufacturer describes the new fabric, called "Aire-Lite," as a lightweight version of Angelica's "Monte" cloth.

The uniform made of it has pin-checked gingham arrows for detail and a breast pocket is inserted beneath the left bodice arrow. It comes in aqua with brown trim white with red, rose with Navy blue, and yellow with brown.

## Named Promotion Aid

R. G. HAIRE has joined National Theatre Supply as field man in the promotion of the Sweden "Movie Cone" soft ice cream freezer. He was formerly on the sales staff of the General Register Company. In this position with NTS, he will work with branch managers and salesmen throughout the country in the promotion of sales of the Sweden freezer.



## Price Ceiling Raised

AUTHORIZATION has been issued by the Office of Price Stabilization to soft drink bottlers, for increase of prices

to retailers to a maximum of 96c a case. The agency said that it believed this will mean a retail price of 6c instead of 5c per bottle on beverages whose bottlers take full advantage of the new ceiling.

## Sales Idea Booklet On Buttered Popcorn

ALMOST thirty pages of ideas for the promotion of buttered popcorn sales at theatres offering it, are contained in a booklet just issued by Supurdisplay, Inc., Milwaukee, developers of the "Butter-Mat" for efficient dispensing of popcorn flavored with butter—which, the company points out, is the way Americans have always prepared popcorn at home.

Scores of promotional devices are described and illustrated. There is copy for newspaper advertising and publicity stories, radio spot announcements, screen trailers, etc., and suggestions for counter and lobby displays, special attendant costumes, contests and dairy publicity. The booklet also discusses the training of vending attendants and the maintenance of equipment.

## Orange-Crush Handling New Display Dispenser

A NEW pre-mix beverage dispenser is being distributed through the Orange-Crush Company, Chicago. Designed to supply dynamic display, the dis-



penser has a Freon-12 compressor sealed to cool the syrup and water from 75° to 42° within 5 minutes, the distributor declares. It is also stated that dismantling, cleaning and reassembling can be completed in 15 minutes. Valve parts are of stainless steel.

# THE THEATRE SUPPLY MART

Index to products Advertised  
& described in this issue, with  
• Dealer directory  
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

## ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	36
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co.	36
Projection arc lamps. Unaffiliated dealers.	
3—Ashcraft Manufacturing Co., C. S.	34
Projection arc lamps. Unaffiliated dealers.	
4—Automatic Devices Co.	6
Curtain tracks (4A), curtain machines (4B). Unaffiliated dealers and direct.	
5—Bellantyne Co., The.	8, 22, 28, 30, 34, 36, 38, 39, 40
Sound equipment. Dealers: 1, 2, 7, 14, 21, 22, 34, 37, 43, 48, 57, 61, 62, 67, 71, 76, 81, 94, 97, 101, 104, 112, 113, 125, 126, 128, 132.	
6—Cali Products Co., The.	23
Carbon savers. All dealers.	
7—Coca-Cola Co., The.	2nd Cover
Soft drinks. Direct.	
8—Droll Theatre Supply Co.	35
Carbon savers. Direct.	
9—F & Y Building Service, The.	37
Architectural design and building service.	
10—G-B Kalee, Ltd.	3rd Cover
Projection and sound equipment.	
11—GoldE Manufacturing Co.	34
Ticket dispensers. All dealers.	
12—Griggs Equipment Co.	8
Auditorium chairs. Direct.	
13—Heywood-Wakefield Co.	3
Auditorium chairs. Unaffiliated dealers and direct.	
14—Ideal Seating Co.	30
Auditorium chairs. Dealers: 1, 2, 7, 14, 18, 22, 32, 37, 40, 53, 60, 63, 66, 76, 84, 87, 98, 101, 105, 109, 110, 116, 119, 122, 126, 132.	
15—International Projector Corp.	4th Cover
Projectors (15A), sound equipment (15B). NTS.	
16—King Amusement Co.	30
Playground equipment for drive-in theatres. Direct.	
17—Kroehler Manufacturing Co.	7
Auditorium chairs. Unaffiliated dealers and direct.	
18—LaVazzi Machine Works.	32
Projector parts. All dealers.	
19—Lorraine-Carbons, Inc.	31
Projection carbons. Franchise dealers.	
42—Magic Fog, Inc.	28
Insecticide fogging for drive-ins. Direct.	
20—Manley, Inc.	15
Pepperm machines and supplies. Offices in principal cities.	
21—Marsh Wall Products, Inc.	23
Architectural materials. Direct.	
22—National Carbon Co., Inc.	9
Projection carbons. All dealers.	
23—National Super Service Co., Inc.	37
Vacuum cleaners. All dealers.	

Reference Number	Adv. Page	Reference Number	Adv. Page
24—National Theatre Supply Co.	29, 32	39—Westrex Corp.	39
Theatre television (24A), Projection arc lamps (24B).		Foreign distributors.	
25—Norpat Sales, Inc.	6	40—Williams Screen Co.	39
Hanover carbon saver. Direct.		Projection screens. Direct.	
26—Novelty Scenic Studios, Inc.	36	41—Wrigley, Jr., Company, Wm.	10
Interior decoration. Direct.		Chewing gum.	
27—Payne Products Co.	22		
Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 26, 28, 40, 44, 56, 59, 70, 85, 106, 115, 116, 118, 122, 130.			
28—Poblocki & Sons.	30		
Marques (28A), box office (28B), poster cases (28C), drive-in signs and attraction boards (28D). All dealers.			
29—Raytone Screen Corp.	6		
Projection screens (29A), projection lenses (29B). Direct.			
30—RCA Service Co.	33		
Projection and sound maintenance.			
31—S. O. S. Cinema Supply Corp.	34		
Distributors.			
32—Shearer Co., B. F., The.	37		
Projection screens. Authorized dealers.			
33—Spacarb, Inc.	17		
Beverage dispenser. Authorized dealers.			
34—Sportservice, Inc.	36		
Concession services.			
35—Strong Electric Corp.	35		
Rectifiers. All dealers.			
36—Trans-Color Screen Co., Inc.	40		
Projection screens. Direct.			
37—Wagner Sign Service, Inc.	5		
Changeable letter signs: Front-lighted panels for drive-ins (37A), back-lighted panels (37B), and changeable letters (37C). All dealers.			
38—Wenzel Projector Co., The.	33		
Projectors (38A), soundheads (38B), bases (38C), magazines (38D). All dealers.			

## EDITORIAL

### "EXPANSION" OUTDOOR PLAN, page 38

Construction and equipment scheme for a theatre built first as a walk-in with provisions for completion as a drive-in the following year, developed by The Bellantyne Company. Postcard reference number E43.

### LOW-COST FOGGING DEVICE, page 38

Inexpensive attachment for jeep or truck, using motor heat and exhaust to create fog of insecticide throughout drive-in area, marketed by Magic Fog, Inc. Postcard reference number 42.

### CONCENTRATE COFFEE-MAKER, page 17

Equipment for dispensing coffee made from liquid concentrates, automatically mixing coffee with hot water, manufactured by Steel Products Company. Postcard reference number E44.

### FRUIT DRINK DISPENSER, page 17

Agitator type beverage dispenser for frozen or fresh juices or fruit drinks, manufactured by Majestic Enterprises, Ltd. Postcard reference number E45.

### NON-CARBONATED DISPENSER, page 18

Counter equipment with action display and light at top, marketed by Modern Refreshers, Inc. Postcard reference number E46.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

## To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the August 1951 issue—

NAME \_\_\_\_\_  
THEATRE or CIRCUIT \_\_\_\_\_  
STREET ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

## ALABAMA

1—Queen Factors Service, 2009½ Morris Ave., Birmingham.

## ARIZONA

3—Girdard Theatre Supply, 330 W. Washington St., Phoenix.

## ARKANSAS

2—Theatre Supply Co., 1821 Grand Ave., Fort Smith.

4—Parris Theatre Supply, 1006 Main St., Little Rock.

## CALIFORNIA

### Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

### Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.\*

National Theatre Supply, 1941 S. Vermont Ave.

7—Pamela Theatre Supply, 1909 S. Vermont Ave.

8—B. F. Shuman, 1904 S. Vermont Ave.

### San Diego:

9—Siddals Theatre Supply, 1452 Fifth Ave.

### San Francisco:

National Theatre Supply, 255 Golden Gate Ave.

10—Paddy Theatre Supplies, 187 Golden Gate Ave.

11—B. F. Shuman, 243 Golden Gate Ave.

12—Western Theatrical Equipment, 457 Golden Gate Ave.\*

## COLORADO

### Denver:

13—Graeme Brothers, 540 Lincoln St.

National Theatre Supply, 2111 Champa St.

14—Service Theatre Supply, 2094 Broadway

15—Western Supply & Supply, 2125 Broadway.\*

## CONNECTICUT

### New Haven:

16—Phillips Theatre Supplies, 130 Meadow St.

National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

17—Bristol & Sons, 825 New Jersey Ave., N. W.

18—Ron Lord, 1001 New Jersey Ave., N. W.

## FLORIDA

19—Joe Horowitz, 714 N. E. 1st St., Miami.

20—Southwestern Equipment, 925 W. Bay St., Jacksonville.\*

21—United Theatre Supply, 110 Franklin St., Tampa.

## GEORGIA

### Atlanta:

22—Dixie Theatre Service & Supply, 1814 N. Glaspery Dr.

### Atlanta:

23—Capital City Supply, 161 Walton St., N. W.

National Theatre Supply, 187 Walton St., N. W.

24—Southwestern Theatre Equipment, 201-A Louisa St., N. W.\*

25—Wil-Kin Theatre Supply, 130-A Walton St., N. W.\*

## ILLINOIS

### Chicago:

26—Abbott Theatre Supply, 1311 S. Wabash Ave.\*

27—Drexel Theatre Supply, 217 S. LaSalle Ave.

28—Gardner Theatre Service, 1255 Wabash Ave.

29—Midwest Theatre Service & Equipment, 1950 W. Belmont.

30—Morris Supply, 1510 S. Wabash Ave.

National Theatre Supply, 1322 S. Wabash Ave.

## INDIANA

### Evansville:

31—Evansville Theatre Supply, 1738 E. Delaware St.

### Indianapolis:

32—Gar-Bar, Inc., 442 N. Illinois St.

33—Mid-West Theatre Supply Company, 448 N. Illinois St.\*

National Theatre Supply, 436 N. Illinois St.

## IOWA

### Des Moines:

34—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1102 High St.

## KANSAS

35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

## KENTUCKY

### Lexington:

36—Falls City Theatre Equipment, 427 S. Third St.

37—Hadden Theatre Supply, 209 S. Third St.

## LOUISIANA

### New Orleans:

38—Delta Theatre Supply, 214 S. Liberty St.\*

39—Vodges Theatre Supply, 1100 Cleveland Ave.

National Theatre Supply, 220 S. Liberty St.

40—Southwestern Theatre Equipment, 214 S. Liberty St.\*

### Shreveport:

41—Alma Reed Theatre Equipment, P. O. Box 792.

## MARYLAND

### Baltimore:

42—Dumas Marcus Picture Supplies, 12 East 25th St.

National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

43—Capital Theatre Supply, 28 Piedmont St.\*

44—Joe Gilra, 44 Winchester St.

45—Independent Theatre Supply, 28 Winchester St.

46—Massachusetts Theatre Equipment, 28 Piedmont St.

National Theatre Supply, 37 Winchester St.

47—Standard Theatre Supply, 78 Broadway.

## MICHIGAN

### Detroit:

48—Amusement Supply, 268 W. Montclair St.

49—Eras Farnes Theatre Supply, 214 W. Montclair St.\*

50—McArthur Theatre Equipment, 454 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.

51—United Theatre Equipment, 2301 Cass Ave.

### Grand Rapids:

52—Ringold Theatre Equipment, 108 Michigan St., N. W.

## MINNESOTA

### Minneapolis:

53—Minneapolis Theatre Supply, 78 Glenwood Ave.

54—Elliott Theatre Equipment, 110 Hennepin Ave.

55—French Theatre Supply, 111 Curran Ave.

National Theatre Supply, 56 Glenwood Ave.

56—Western Theatre Equipment, 48 Glenwood Ave.

## MISSOURI

### Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.\*

National Theatre Supply, 223 W. 18th St.

58—Shreve Theatre Supply, 217 W. 18th St.

59—Stebbins Theatre Equipment, 1004 Wyandetta St.

### St. Louis:

60—Joe Horowitz, 5333 Olive St.

National Theatre Supply, 5212 Olive St.

61—St. Louis Supply Co., 3319 Olive St.\*

## MONTANA

### Butte:

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### Omaha:

63—Ballietra Co., 1707 Davenport St.

National Theatre Supply, 1610 Davenport St.

64—Quality Theatre Supply, 1515 Davenport St.

65—Western Theatre Supply, 214 N. 15th St.\*

## NEW MEXICO

66—Eastern New Mexico Theatre Supply, Box 1006, Cleva.

## NEW YORK

### Albany:

67—Albany Theatre Supply, 445 N. Pearl.

National Theatre Supply, 462 Broadway.

### Auburn:

68—Auburn Theatre Equipment, 8 Court St.

### Buffalo:

69—Eastern Theatre Supply, 496 Pearl St.\*

National Theatre Supply, 500 Pearl St.

70—Parkline Theatre Supply, 500 Pearl St.

71—United Projector & Film, 228 Franklin St.

### Yonkers:

72—United Projector & Film, 228 Franklin St.

## New York City:

73—Amusement Supply, 341 W. 4th St.

74—Capital Motion Picture Supply, 630 Ninth Ave.\*

75—Crown Motion Picture Supplies, 554 W. 4th St.

76—Joe Horowitz, 610 Ninth Ave.

National Theatre Supply, 555 W. 44th St.

77—S.O.S. Cinema Supply, 602 W. 52nd St.

78—Star Cinema Supply, 441 W. 50th St.

## Syracuse:

79—Central N. Y. Theatre Supply, 210 N. Saline St.

## NORTH CAROLINA

### Charlotte:

80—Bryant Theatre Supply, 227 S. Church St.

81—Charlotte Theatre Supply, 115 S. Parker.

82—Dixie Theatre Supply, 219 W. 3rd St.

National Theatre Supply, 304 S. Church St.

83—Southwestern Theatre Equipment, 200 S. Poplar St.\*

84—Standard Theatre Supply, 222 S. Church St.

85—Theatre Equipment Co., 220 S. Poplar St.

86—Wil-Kin Theatre Supply, 222 S. Church St.

### Greensboro:

87—Standard Theatre Supply, 215 E. Washington St.

88—Theatre Equipment Co., 111 Edwards Pl.

## NORTH DAKOTA

89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

## OHIO

### Akron:

90—Akron Theatre Supply, 508 E. Market.

### Cincinnati:

91—Mid-West Theatre Supply, 1638 Central Parkway.\*

National Theatre Supply, 1637 Central Parkway.

### Cleveland:

National Theatre Supply, 2128 Payne Ave.

92—Ohio Theatre Equipment, 2100 Payne Ave.

93—Oliver Theatre Supply, 2108 S. Payne.\*

### Columbus:

94—American Theatre Equipment, 165 N. High St.

### Dayton:

95—Dayton Theatre Supply, 111 Volkmann St.

96—Sheldon Theatre Supply, 627 Salem Ave.

### Toledo:

97—Americas Theatre Supply, 439 Dorr St.

98—Theatre Equipment Co., 109 Michigan St.

## OKLAHOMA

### Oklahoma City:

99—Century Theatre Supply Co., 29 N. Lee St.

100—Howell Theatre Supplies, 12 S. Walker Ave.

National Theatre Supply, 200 W. Grand Ave.

101—Oklahoma Theatre Supply, 628 W. Grand Ave.\*

## OREGON

### Portland:

102—Modern Theatre Supply, 1805 N. W. Kearney St.\*

103—B. F. Shuman, 1947 N. W. Kearney St.

104—Theatre Utilites Supply, 1987 N. W. Kearney St.

105—Tri-State Theatre Equipment, 1923 N. W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

106—Blumberg Bros., 1300-07 Vine St.\*

National Theatre Supply Co., 1315 Vine St.

### Pittsburgh:

107—Alexander Theatre Supply, 1705 Blvd. of Allies.\*

108—Atlas Theatre Supply, 425 Van Buren St.

National Theatre Supply, 1721 Blvd. of Allies.

109—Superior Motion Picture Supply, 84 Van Buren St.

### Wilkes Barre:

110—Vincent M. Tala, 1628 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

111—Rhode Island Supply, 257 Westminster St., Providence.

## SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE

### Memphis:

113—Monarch Theatre Supply, 482 S. Second St.\*

National Theatre Supply, 412 S. Second St.

114—Tri-State Theatre Supply, 339 S. Second St.

## TEXAS

### Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.

116—Herber Bros., 60 S. Harwood St.

117—Modern Theatre Equipment, 214 S. St. Paul St.

National Theatre Supply, 500 S. Harwood St.

118—Southwestern Theatre Equipment, 2110 Jackson St.\*

### Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.\*

### San Antonio:

120—Alamo Theatre Supply, 1000 Alamo St.

## UTAH

### Salt Lake City:

121—Intermountain Theatre Supply, 142 E. First South St.

122—Service Theatre Supply, 286 E. First South St.

123—Western Sound & Equipment, 264 E. First South St.\*

## VIRGINIA

124—Norfolk Theatre Supply, 279 Colley Ave., Norfolk.

## WASHINGTON

### Seattle:

125—American Theatre Supply, 2306 First Ave. at Bell St.

126—Inter-State Theatre Equipment Co., 2224 Second Ave.

127—Modern Theatre Supply, 209 Third Ave.\*

National Theatre Supply, 2119 Second St.

128—B. F. Shuman, 2519 Second Ave.

## WEST VIRGINIA

129—Charlotte Theatre Supply, 600 Lee St., Charleston.

## WISCONSIN

### Milwaukee:

130—Manhardt Co., 1785 W. Clybourn St.\*

National



# On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

## Smart Money Is on the Theatre!

THERE NEVER has been any solid basis for doubt that the theatre will remain the major medium of exploiting the art of the motion picture. But since a combination of economic circumstances have conspired with establishment of home television to undermine the faith of many in the social function of the theatre, the way the Radio Corporation of America comes right out this month and says to them, "Don't be silly!" makes delightful reading. A lot of us have had no trouble maintaining our faith, and have acted accordingly; but not enough have been saying so.

Now in the trade press, RCA says to those who doubt, "Wanna bet?" And in evaluating the significance of that eagerness to gamble one immediately remembers that here is an organization that is all but Mr. Television himself. The idea of pictures-to-the-home by radio is old hat in the factories and labs of this far-flung electronics-communications corporation. It has been in the theatre business for quite awhile, too. It is confident that there will continue to be a theatre business for it to stay in.

The principle danger—the more immediate peril—lies not in any change in

the function of the theatre, but in its loss of capacity to perform that function most effectively. This is what leadership of the industry must labor to stop. The present real threat lies in failure to be keenly aware of, or unwillingness to gamble on, modernization to every extent allowed by current defense restrictions.

"Most theatres haven't been modernized since 1936," the RCA message points out. "They have fallen far behind in the parade of progress. Remember: in business you never stand still. Either you move forward or you move backward."

We are reminded of the warning in

### Better Theatres Manager of the Month Award

SINCE announcement last month of Better Theatres "Manager of the Month" Awards, a number of entries, and even a larger number of nominations, have been received.

The sphere of interest for these Awards is exclusively those physical and institutional ones to which Better Theatres is devoted.

Better Theatres Awards will be given monthly to managers, including owner-managers, for skill and enterprise in Institutional Advertising, Theatre Housekeeping, Public Relations, Refreshment Sales Promotion, Equipment and Build-

ing Maintenance, and many other comparable aspects of the motion picture theatre—in short, any activity except film exploitation.

Beginning in September, there will be one Better Theatres "Manager of the Month" Award each month, expressed in a Certificate signed by Martin Quigley, president and editor-in-chief of Quigley Publications.

Additionally each month, "Citations for Excellence in Theatre Management" will be awarded managers who have submitted evidence of skill and enterprise meriting honorable mention.

Exhibits submitted for an Award may be in any form that clearly sets forth to the judges the methods, procedures, achievement of the candidate.

It is not necessary that a manager enter an exhibit on his own behalf. Another person—even a theatre supply dealer or an equipment manufacturer—may do so for him, with adequate authentication; or the other person may merely nominate a manager.

All Awards will be determined by the Better Theatres Editorial Board in consultation with leading executives in motion picture exhibition.

Exhibits should be addressed to Better Theatres Manager of the Month Award Committee, Quigley Publications, Rockefeller Center, New York 20, N. Y.



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# **CUT CARBON COSTS 25% by using the CRON-O-MATIC CARBON SAVER**

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CHARLOTTE, N. C. Southeastern Theatre Equipment Co.	NEW ORLEANS, LA. Southeastern Theatre Equipment Co.
CINCINNATI, O. Midwest Theatre Supply Co.	PITTSBURGH, PA. Atlas Theatre Supply
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NAME.....  
THEATRE.....  
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Dealer Inquiries Invited

these pages last May, by R. B. Wilby, pioneer and long a leader in exhibition. He said:

"While we have perhaps lost a degree of the pride of ownership, for too great an interest in those weekly statements of results, the theatres have stood still. At the same time, the merchants — whether department stores, or jewelry stores, or drug stores, or what not—have picked up our glamour, so that now, in too many cases we are a sort of center of drabness—or, at any rate, of sameness.

"Maybe we are going through the same cycle through which the legitimate theatre went, when as the attraction became more and more important and took more and more of the gross, there was less of the receipts left for the theatre. The result of course, was the deterioration of the legitimate theatres, first into dirty, drab affairs, and then into oblivion. . . . Moving forward isn't just desirable—it is close to essential if we are to survive."

Change is inevitable. Was it supposed that the exhibition plant, in the kind of environment it provided, in the instrumentalities of the art which it employed, would endure forever as it was, once it got built and equipped? Well, no — of course not. Yet look at it! Improved some? Some. But how much, when thousands of properties are dismally outworn and outmoded, equipped with pre-sound projectors, pre-war sound, presenting a picture—mind you, in these days of color!—lighted by low-intensity arcs. Postage-stamp pictures are still the rule.

For failure to correct these essential defects the Government's restrictions offer no alibi. Their significance as a blight on the industry lies principally in the way they have often been taken as protection from aggressive competition. Aggressiveness is the answer! When an industry prefers to be free of competition within itself, it is losing what it takes to compete with outsiders.

The theatre will always figure importantly in our recreational, our cultural scheme. What it offers is peculiar to it as a medium of dramatic narrative and brilliant extravaganza. The confidence behind RCA's current message is well grounded in that fundamental distinction. We should be putting it strenuously to work.

**GOT ANY SCRAP METAL?** The steel and iron industry, also the Government, are worried about the lack of scrap, and are appealing to everyone who has any sizeable piece of discarded iron or steel equipment on the premises to get it into the hands of a scrap dealer. We have been asked to publicize this need. The theatre business might be able to contribute something, at that. However, most of the old equipment to be found around theatres is in use. (How's about turning in those low-intensity lamps—and Power's 68 projectors?)

## **Looks Like Screen Masking Could Be On the Way Out**

IT is encouraging to see bulletins of exhibitor associations calling the attention of members to the elimination of black masking around the screen. "Theatre Facts," issued in July by the headquarters in Indianapolis of the Allied Theatre Owners of Indiana, cites some of the material which has appeared in BETTER THEATRES in support of such elimination . . . and the "Service Bulletin" of the Independent Theatre Owners of Ohio for the same month has reprinted the Indiana item.

Gratification in this corner is not due to the source of the material but rather to the evidence it supplies that the idea of spilling the edge of the picture into a luminous medium, instead of on to a black border, is moving from the academic level to the sphere of practical application. For exhibitors to consider it, however seriously, is not necessarily to put the idea into effect; but exhibitors themselves must be receptive to the idea before it can have a chance to prove itself.

The idea has been kicking around the industry's technical circles for a long, long time. There have been studies of it in a number of issues of this publication during the past twenty years. More recently we have stepped up editorial attention to it because the art urgently needs every technical advantage that it can acquire, so that screen masking should be adopted as soon as possible if it does improve the performance. Otherwise let's forget it.

There are a few theatres in this country as well as abroad which have no screen masking. The method of "absorbing" the edge of the image so that unavoidable vibration is not observed has so far ranged from crude to tolerable. Actually, the effort has been altogether experimental. However, Ben Schlanger, the New York architect who has done much original thinking about theatre engineering, and who has pursued a really practicable method of getting rid of the masking for many years, has finally brought this work to what he regards as a successful conclusion.

It therefore appears that now, when exhibitor organizations are taking serious note of the idea, means of practically applying it are at hand. A theatre in which the

**COMING NEXT MONTH**  
*An Outstanding Advance  
in Sound Reproduction*  
by **Ballantyne**

Schlanger system is being installed will be opened next fall.

Incidentally, one of the major television set manufacturers has announced home equipment with a "halo" border—that is, edging the image with an effect of light instead of cutting it sharply with dark wood framing. The reason? They say the "halo" increases visibility, reduces eye fatigue, makes the picture look larger.

THE IDEA OF LARGER PICTURES—"panoramic effects"—is also getting lively interest from exhibitors, reports Leonard Satz of the Raystone Screen Corporation, following an extensive trip, recently through the South and Southwest, which was made primarily to discuss this very subject. It is Mr. Satz's opinion that pictures should be enlarged immediately, even before increasing light output, if necessary, simply because theatres urgently need a more impressive image. He points out that some light loss is not critical with enlargement of the picture since visual acuity increases with extension of size. He regards "large-screen" performance as "the first new dramatic improvement in picture presentation in over twenty years."

## TV Shows for Free? All Cost Plenty!

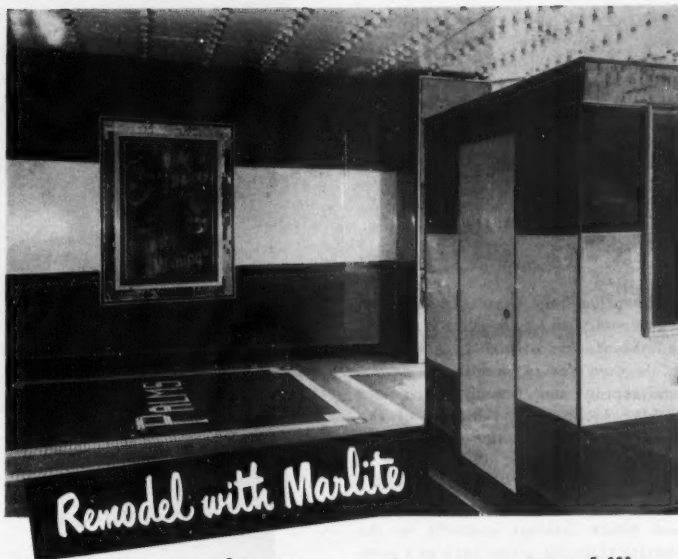
GRIPES FROM some home television set owners over closed-circuit fight broadcasts to theatres are amusing. Those from tavern proprietors are funnier still. Where did those good folks get the idea that television shows, no matter what, were to be forever for free? No doubt from the radio setup.

Television is a horse of a different color. As a certain Detroit pugilism impresario remarked, "We fight promoters never told 'em they'd get our bouts on TV for nothing." It was never in the cards that they should, once television got to be more than experimental. In fact, one of the uses of television earliest predicted was the broadcasting to large auditoriums throughout the country of special events produced in a certain place, thus extending the audience possibilities, thereby to increase "the gate."

In any case, television performances are far from being free. The cost to advertisers is relatively astronomical, and who pays for that? Consider the cost of a set and its installation—and of maintenance, including that of antennae. Home television equipment has no intrinsic value; any trade-in allowance is merely a merchandising device that is covered by the price of the new set.

Home television is costing the average set owner several times more than he and his family ever spent on the movies. And if he ever gets much from it that has anything approaching the quality and interest which he demands elsewhere, he'll pay for that in addition. How do we know? Just by applying a well-known law of economics.

BETTER THEATRES SECTION



## ... for Beauty, Economy, Durability

For beautiful theater interiors that never need painting, plastering, or periodic redecorating—modernize now with Marlite plastic-finished wall and ceiling panels.

Because Marlite cleans so effortlessly with a whisk of a damp cloth, maintenance costs go down fast when time-tested Marlite panels are installed. Easy

to cut and fit with ordinary carpenter tools, the wall-size panels go up fast . . . busy areas can be kept in service without interruption.

Select from 63 striking color and pattern combinations for cost-cutting, low maintenance foyers, entrances, lobbies, lounges, rest rooms, offices, doors, candy cases, and counters.

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Most economical carbon saver now ever sold

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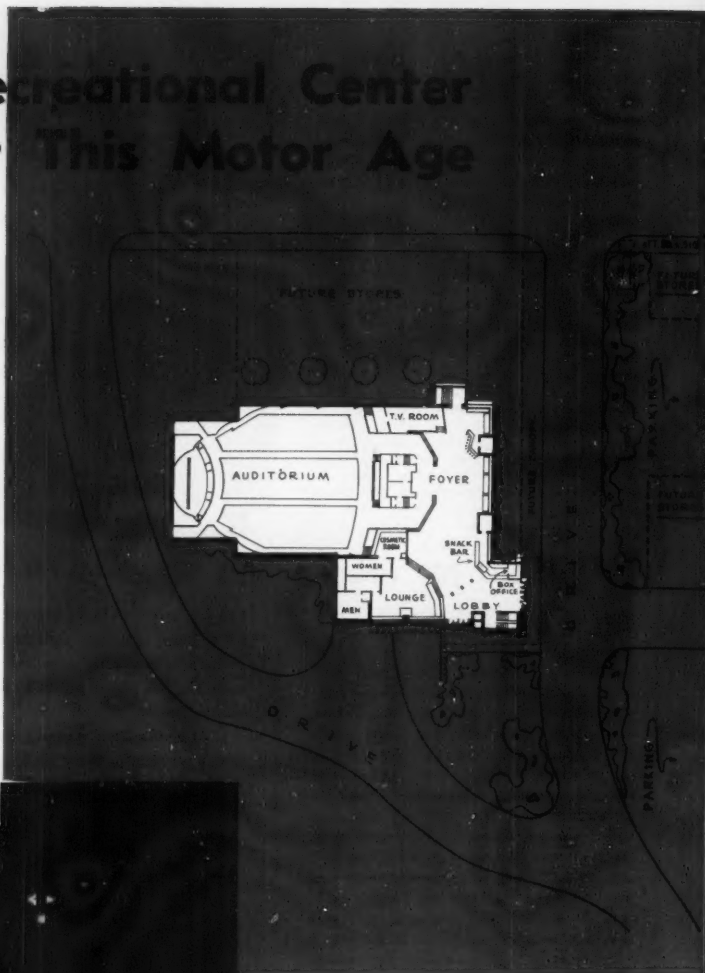
Full Refund  
If not 100%  
Satisfied

# Suburban Recreational Center Designed for This Motor Age

**W**ELL within a shopping development plot of ten acres, overlooking beautiful Lake Crystal in suburban Minneapolis, the new Terrace theatre at Robbinsdale forthrightly recognizes, in its own design and in its drives, landscaping and liberal, convenient parking facilities, the impact of the automobile upon the recreational preferences of America. It expresses as well the informality that marks today's dress and conduct for the leisure hours and which belongs urgently to the theatre claiming acceptance as a community service. The Terrace was opened in May.

Architects:

LIEBENBERG & KAPLAN, Minneapolis



The entrance to the Terrace from the drive which enters at a name sign and attraction advertising pylon marked on the plot and plan drawing. Note how the interior reaches with friendly visibility to the exterior—and the "at-homeness" of the people.

THE TERRACE theatre is an operation of William and Sidney Volk, who also operate the Nile, Riverview, Camden and Robin theatres in the Minneapolis area. The auditorium seats 1300 on two floors.

The theatre is an initial unit of a community center to have a variety of stores and services, ranged along adjoining highways but with several parking areas within the 10-acre plot at convenient locations to minimize walking. These parking spaces are reached by landscaped drives that connect two highways and that give direct access to the theatre on two sides. This plan is shown in the accompanying plot and theatre floor plan drawing; however, the drawing does not continue the central drive to the lower





General view of the exterior from terrace side (see lounge view below).

highway. Here as well as at the upper entrance of this drive is a theatre name and attraction panel pylon.

The Terrace is constructed of reinforced concrete on a steel frame, with general exterior facing combining brick and gray brick, and lannon stone veneer applied to concrete block and redwood. Roof decks are steel.

With parking space accommodating 1000 cars, the theatre and its shops, which latter will be erected as construction restrictions allow, are expected to attract patronage from much of the Minneapolis-St. Paul area. Park-like development of the grounds, in which the theatre sits on a knoll overlooking Crystal Lake, plays a prominent part in a scheme accenting convenience, natural charm and the appeal of casualness. The plot is at the intersection of two important motor routes.

#### GLASS EFFECTS UNITY

Modern "open design" unifies the theatre with its setting and makes it a brilliant spectacle at night from its position on higher ground, where it flanks the entrance. This structure, of steel and brick construction, mounts a channel letter name sign 5 feet high with the light flashed in a bubble effect. The window is composed of steel frame sections holding opaque glass.

Plate glass forms a continuous picture window along most of each outer side of the lobby-foyer area, which extends entirely across the width of the building. This approach to the auditorium (see floor plan) thus clearly looks out upon the grounds along two sides and from a sunken lounge gives a view of the lake.



Looking into lobby-foyer area through sunken lounge off terrace.

The entrance area, which can be approached from steps on one side and from the drive immediately in front, is marked and protected by a canopy that wraps around the tower, with its edges lighted in a five-row chaser effect, and its soffit illuminated with filament lamps behind egg-crate baffles. Stainless steel display frames provide for attraction advertising here; changeable letter panels are confined to one spanning the outer entrance doors,

and to double-faced equipment on each of the highway sign structures.

Two banks of all-glass doors enclose a lobby through which the foyer is clearly visible. Here the refreshment stand has been placed, immediately beyond the box-office, both thus forming conspicuous installations extending along one side.

The lobby has floors of cut stone into which are recessed rubber mats, red brick walls and a ceiling of dark grey plaster. The foyer is finished in similar materials, except for a carpeted floor, creating an atmosphere that blends naturally with the outdoors so readily visible through the glazed outer walls. Stone and redwood and oak are used liberally. Mounted on the ceiling are multi-branched ("spider") luminaires.

At one end of the foyer a few steps lead down into a sunken lounge that looks out upon a terrace through floor-to-ceiling windows slanted to prevent reflections that reduce visibility. This lounge is rimmed off from traffic lanes by a low stone wall that

encloses a tier of cushioned seats. Further isolation is provided by a copper lattice, in the center of which is mounted a coming-attraction display frame. Various accents are employed to give this lounge a garden terrace effect—plant boxes, a copper "wishing well" drinking fountain, and copper-hooded fireplace. A playground and a lagoon are planned for the plot area overlooked by this lounge.

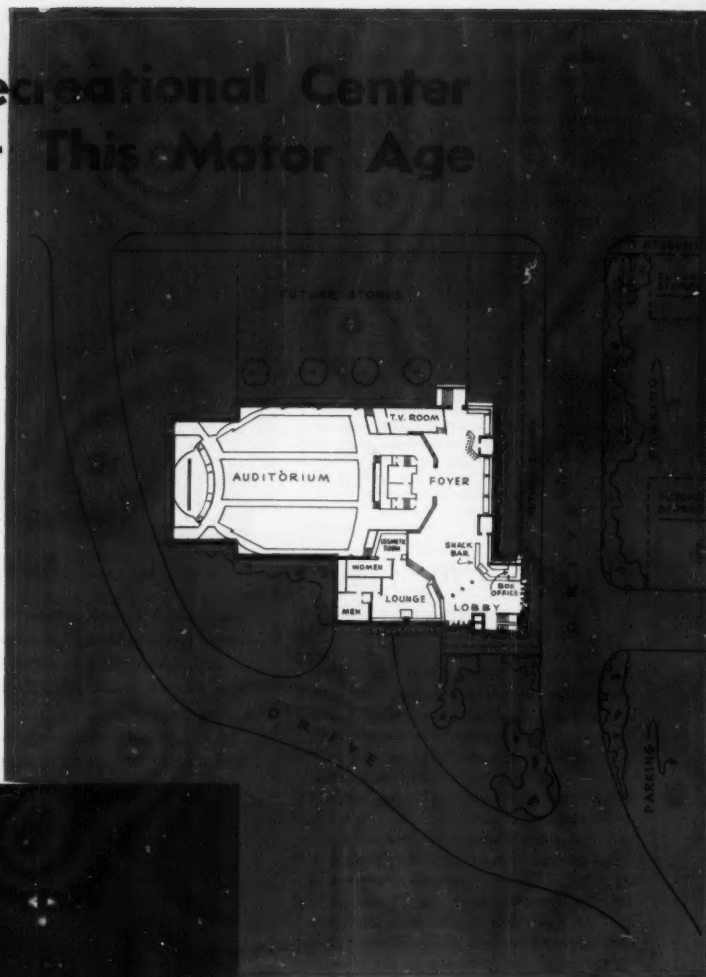
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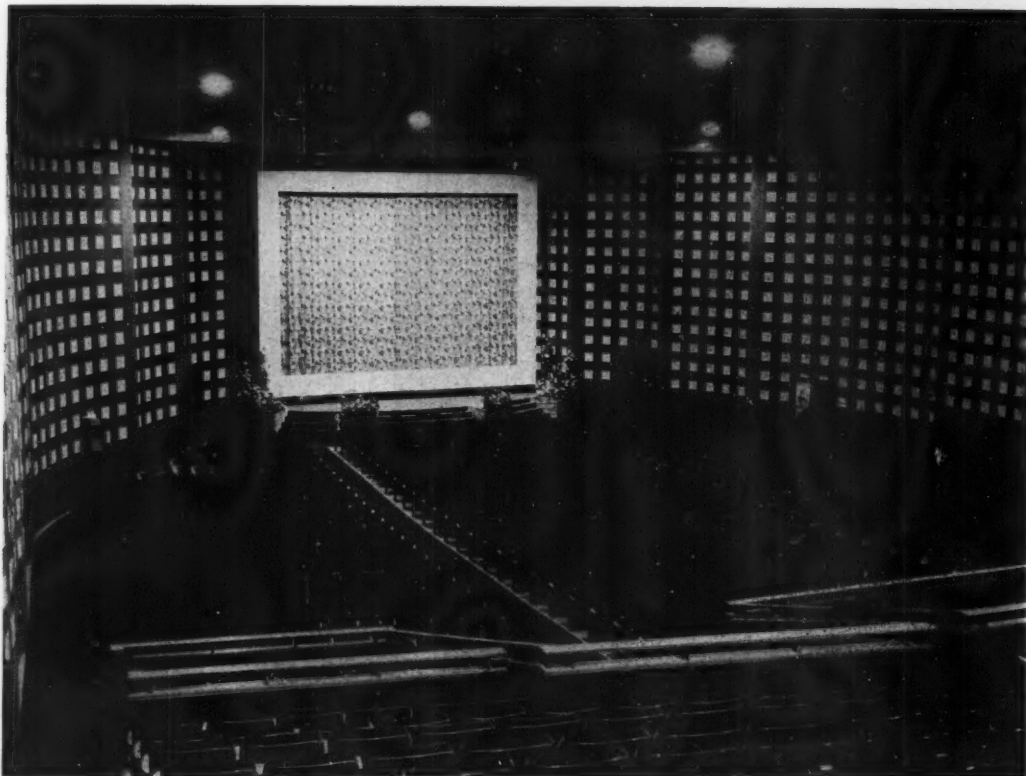


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Auditorium walls are a series of panels mounting Acousti-Celotex tiles for alternate reflection and absorption of sound.

sunken television lounge and also a soft drink bar, while above the second level of seating are two "cry-rooms," each equipped with play pens, cribs and bottle warmers.

Off the foyer, near the terrace lounge, are the men's and women's rooms. The women's cosmetic room has a marble shelf

along a mirrored wall, fabric-covered walls, and illumination by a perforated Transite cove painted rust color. The men's toilet room is reached through a smoking room finished with mirrors and redwood. Both toilet rooms have walls tiled from floor to ceiling, and lavatories built into marble shelving.

Three storage rooms are provided for refreshment supplies. One is adjacent to the main stand, another aljoins the soft drink bar, and both of these are connected to a large basement storage room by dumbwaiters. Another storage room adjoins the television lounge, in which coffee and cookies are served.

The upper tower houses offices for the management. There are two, between which is a washroom with facilities for mixing drinks. In a sublevel of the building is a three-car garage.

#### THE AUDITORIUM

The auditorium of the Terrace breaks into a stadium section that extends back

over the foyer; and the ceiling of the latter is stepped in the stadium formation. Where the foyer opens into the auditorium, stairs lead to either side of the stadium in front of a baffle that screens out foyer noise and light.

The seating area is enclosed in a series of slightly curved panels of hard plaster painted neutral on which are mounted Acousti-Celotex tiles, left natural and spaced in tiers to provide squares alternately absorbing and reflecting sound, thus to control reverberation without loss of brilliance. The ceiling, of coarse plaster, is flat. Illumination is by downlights.

With the wall sections effecting closure of the forward end, a "picture frame" screen is mounted against them above a curved stepped platform, which is interrupted by stone plant boxes.

Seating is in three banks of approximately equal width, with four aisles. The chairs, by American Seating Company, are spaced 34 inches back-to-back, without stagger.

(Continued on page 40)

One of two stone sign pylons where drives enter from highways.





# Another Four-Screen Drive-In

THE ST. ANN THEATRE RECENTLY OPENED IN SUBURBAN ST. LOUIS

THE NATION'S second four-screen drive-in theatre has been opened, after nine months under construction, in the village of St. Ann, a new suburban development of St. Louis. It is operated by the St. Louis Amusement Company under a long-term lease.

The first four-screen drive-in was opened a year ago in Chicago by Essaness Theatres. Like the earlier one, the St. Ann is an application of a plan conceived by Lewis Eugene Wilson, Los Angeles architect; but whereas the Chicago layout provides a total capacity of 1200, the later one distributes 1000 car spaces among the four ramp areas. The St. Ann drive-in is on a highway (St. Charles Rock Road) that is a strip of U. S. Highway 40.

The second four-screen drive-in applies the principles of the Wilson scheme in practically the same form as the Chicago installation (which was described in *BETTER THEATRES* of August 1950, and in a condensed version, also in the 1951 *GUIDE EDITION*).

Four theatres are ranged around a central building which, besides housing refreshment facilities and administration quarters, contains the elevated projection room that serves all screens, with a pair of projectors for two screens, each pair operating through a split-beam optical system. The projectors thus number four; these are Simplex "X-L" installations, while the sound system is also Simplex "X-L," with Simplex in-car speakers.

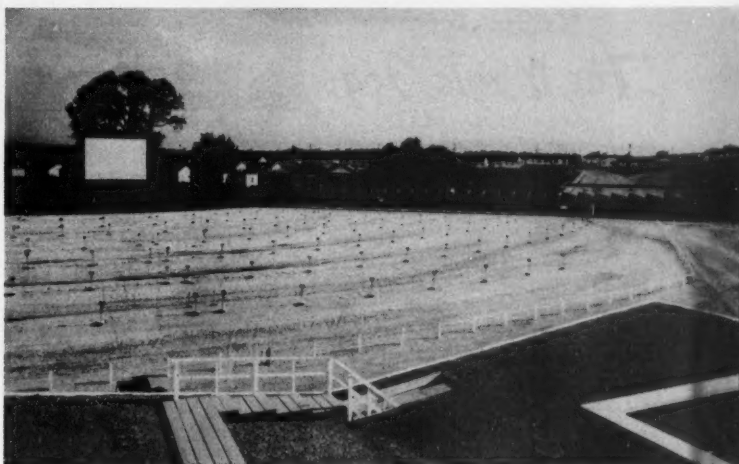
## TRAFFIC CONTROL

On top of the building is a manager's control station, which is equipped with a semaphore signaling device. Like the Chicago drive-in, each ramp area is designated by a color—red, green, blue and yellow. The manager can instruct traffic officers to direct cars to any one of the sections by a signaling system employing those colors.

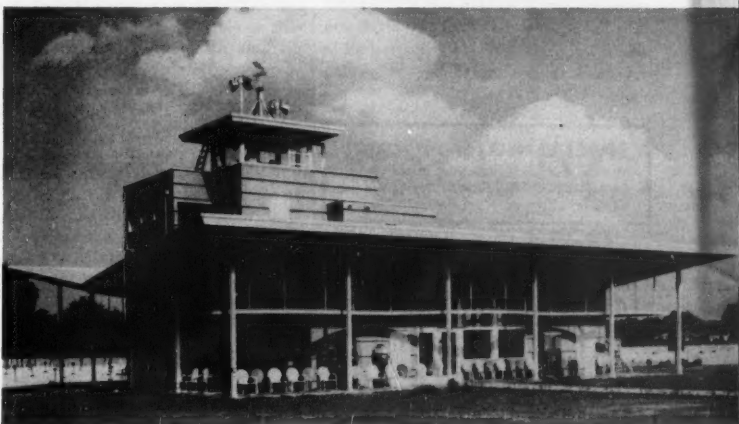
The central building, which gives access to the refreshment facilities and toilet rooms from two sides, is surrounded by verandas with chairs and vending machines. Outside is a playground, which includes a miniature train on 1600 feet of track and drawn by a coal-burning locomotive.

As in Chicago, performances are timed in sequence on the four screens so as to stagger show-breaks in order to ease refreshment service and minimize congestion of exit traffic.

BETTER THEATRES SECTION



One of the four 250-car sections, each of which forms a quadrant radiating from central refreshment-control-projection building. Total plot, including drives, covers 15 acres.



Main building at center, with projection room on roof and manager's control station above.

Entrance (below) to the St. Ann. Cars enter central drive for distribution to ramp areas.



## DRIVE-IN THEATRES Can Now Banish

## MOSQUITOES and INSECTS By Using New Sensational Control Tube 'The Magic Fog'



Price \$45 per unit for tube equipment only. F.O.B. Cissna Park, Illinois. You furnish DDT tank. We furnish necessary parts with tube. Easy to install on any motor car. Tube does not protrude—positively out of sight both when in USE and OUT of use. Efficient operation and performance at minimum cost. Hundreds of drive-in theatres are using "MAGIC FOG" at less than \$2.00 per night maintenance cost. Keep your patrons in healthy comfort by ordering your "MAGIC FOG" control tube immediately. No special dispensing vehicle required—tube can be attached to your own car by any garage or welding shop.

### SPECIAL NOTE!

We can also supply quantities of our special "MAGIC FOG" chemical in five gallons or barrel sizes.

## MAGIC FOG INCORPORATED CISSNA PARK, ILLINOIS

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

**COMING NEXT MONTH**  
*An Outstanding Advance  
in Sound Reproduction*  
by **Ballantyne**

# The DRIVE-IN



## A department conducted By WILFRED P. SMITH

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

**WRITE IN:** Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

## Why Drive-Ins Help the Business

I HAVE often been asked how much I believe the drive-in field cuts into the business of conventional theatres during the summer season. It is my firm belief that neither one does any harm to the other. I base my opinion on the following analysis:

It is reasonable to believe the drive-in has opened a highly big field of entertainment for the physically handicapped. This patronage was never enjoyed by the indoor houses in any season. In addition, parents who would not either leave their children, or could not afford baby sitters for their youngsters, form a big part of the audience of drive-ins. The remaining millions of movie-goers can then be divided between the types of theatres.

Weather is a primary concern. When it is chilly or wet, the indoor house with an acceptable picture has the advantage. In clear, warm weather a drive-in will be preferred by many movie-minded people. The drive-in may not have to have as strong an attraction as the enclosed theatre to do a good business because in the warm months people are normally outdoor-conscious.

The drive-in makes a contribution to the industry as a whole. It helps to keep the public in the habit of going to the movies, which the indoor house cashes in on when the fall season approaches. Before the drive-in came into existence, the summer months were normally the "slump" months and the average exhibitor expected such a recession. Furthermore, the additional rental enjoyed by the film companies substantially fills a void they too would experience were it not for the operating season of the drive-in field.

So it is, as I see it, that no branch of the motion picture industry should be resentful of the outdoor theatre. Because of its industrial role, it should be entitled to the same consideration given conventional

theatres, as to rental allocation, run, and co-operative advertising.

And here I would like to add that this is certainly not the season of the year to retrench and hold back the top pictures that would be ordinarily scheduled for fall release. There are millions of people ready to swarm to outdoor theatres to view Hollywood's best efforts. Every drive-in should continue to encourage summer releasing of top-grade new product, and go all out to give any company who does so the best playing time—to such an extent, in my opinion, that should it fit the policy of the drive-in, to give every worthy subject extended playing time.

Without healthy returns at the box-office on top pictures, the producer cannot continue to produce the best product. But this business is a two-street, and the drive-in exhibitor must be certain that the rental paid is justified. Irrespective of arguments to the contrary, the maintenance of a drive-in goes on twelve months a year.

The drive-in has come a long way during the past few years. For the most part, its physical facilities, its projection and sound, its professional presentation of programs, its exciting innovations, its substantial footing in public service, all combine to make it an important component of our industry.

In general, I do not see TV as the obstacle to overcome. What is needed is a faster, more timely release of pictures. Let the industry scale its operations to that purpose—then let us all give releases our best licks as showmen. If those two things can be accomplished, the industry's biggest problem—almost its only major one—will be soundly whipped.

### LET'S ALL BEAR DOWN!

I see the motion picture industry already in a new dress—and there is plenty of attractiveness to the new style. From studio to screen the scene is quite a delight to the eye—to mine, at least. From here on in it's up to the distributor and the exhibitor to follow through with well formulated and intelligent campaigns on a local scale.

The habit of many exhibitors to walk

**A MATTER OF** *Good Judgment*

For the  
**BRIGHTEST  
PICTURES**

On the  
**LARGEST  
SCREENS**

At the  
**LOWEST  
OPERATING  
COST**

It's the

**NATIONAL EXCELITE**

75 to 130 ampere high intensity reflector type

**PROJECTION ARC LAMP**

- Air-cooled rotating positive carbon feeding mechanism.
- Big 16½" reflector matches high speed f/1.9 lens.
- Automatic arc crater positioning.
- Stable burning and complete combustion at the arc, to avoid any black soot, are attained by a jet of air directed just above the arc.
- White smoke, which would otherwise cloud the mirror, is also diverted by this air stream.
- Unit construction permits instant removal of components for cleaning.

Distributed by



"THERE'S A BRANCH NEAR YOU"



**YOU'RE RIGHT! IT'S BRIGHT! IT'S EXCELITE!**

## DRIVE-IN THEATRES Increase Your Family Patronage!



**Entertain the Children**  
with the latest kiddie riding devices. Complete line of miniature trains, auto rides, pony rides, and airplane rides. Immediate delivery. Terms arranged.

**KING AMUSEMENT CO.**

St. Clemens, Mich.

## It's still

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For the best in theatre front design, construction and attraction value . . .

Marquee Box Office Poster Cases Signs  
Drive-in Signs and Attraction Boards  
Call or Write

# Poblocki AND SONS

Nationally respected in the field for 32 years  
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THE ALL-NEW, ALL-STEEL  
**IDEAL**  
Universal chairs  
effect big savings for you.

- NEW DURABILITY
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**IDEAL SEATING CO.**

GRAND RAPIDS, MICHIGAN

**COMING NEXT MONTH**  
*An Outstanding Advance  
in Sound Reproduction*  
by **Ballantyne**

make the Theatre  
**BETTER THAN EVER**  
for movies

around with a lawyer on his arm is still with us, unfortunately. If the same aggressiveness were devoted to walking around with a few thousand heralds under the arm, and to conscientiously distributing same, the results might be amazing!

Don't let us waste time knocking TV. Put the same energy telling about the greatness of what our industry is now offering and will continue to offer the nation. There are more men with "guts" in the motion picture industry than in any other on the face of the earth. The record proves it. Through depression, through war, and through internal strife, courage always comes forward to steal the show.

Night baseball has passed through its tremendous novelty appeal of a few years ago. With 365 days in the year, it is unreasonable to believe that every family will completely divorce itself from the theatre when we give them worthy merchandise. And, brother, we've got the goods!

This year, more than ever before, is the time to bear down and bear down strong. Put individualism back into every theatre in the land. If you have an experienced manager, stay out of his hair. He knows more about the local situation than any executive in a plush carpet office many miles away. Let him run his theatre as though he had full ownership. His morale and entire attitude towards pictures and physical appearance of the theatre will take on a vast change for the good. Too many managers today feel they are nothing more than just a watch dog.

## Booking on a Program Basis

THE DRIVE-IN patron today is demanding more and more of an adult program, not to lose sight of the importance of attracting entire families. Hours of study should be devoted to bookings. Stop booking film; book programs!

Here at the Garden Auto-Torium, after a full season of experimentation, we have a set policy on the types of pictures to be dated, and the specific days. This manner the parents of young children know on which nights they can bring the youngsters and be sure nothing on the program will be "adult only" fare. We advertise this policy of booking very extensively over the public address system prior to each night's performances, and the response is most gratifying.

Also mentioned is the fact that our Sunday-through-Tuesday features are directed primarily towards a more adult audience. Our Wednesday-Thursday show is for the parents with young children. Our Friday-Saturday show is angled for those who go all out for musicals and action.

For illustration and to show how closely the programs align themselves from week to week, the following schedule is given. It is a complete two-weeks lineup:

*Sunday-Monday-Tuesday*—"Follow the Sun" and "September Affair;" *Wednesday-Thursday*—"Mutiny on the Bounty" and "Marshall of Laredo," and two cartoons; *Friday-Saturday*—"Excuse My Dust" and "Painted Hills."

*Sunday-Monday-Tuesday*—"Cyrano de Bergerac" and "A Modern Marriage"; *Wednesday-Thursday*—"Wizard of Oz" and "Heart of the Rockies," and two cartoons; *Friday-Saturday*—"Great Caruso" and "Where the North Begins."

When I get into a conversation with such "cultural snobs," it gives me great satisfaction to sell them on the idea of seeing another outstanding picture to be shown a week or two following. When they show up again and tell me that they did come back on my personal recommendation, and thoroughly enjoyed the show, I get a bang. They are a tough audience to satisfy, so don't try to pass them a "mickey." If they lose confidence, they're gone again.

## The Need for Co-operative Ads

AFTER BEING in the business twenty-two years as of this month, I am still trying to get a distributor to come through with cold cash to be spent locally on exploitation of his major product. It is all very well for distributors to ask top terms on their best pictures, but to get them to match the exhibitor dollar-for-dollar over and above the budget so that the exhibitor can really go to town on an important picture, both ears suddenly go deaf.

I believe everyone will concede that national magazine advertising on a picture has many merits. However, I also believe that if 50% of this revenue were directed into the local area when the picture is currently showing, the on-the-spot box-office returns would be healthier. My reasoning is that a local manager who does have years of advertising experience behind him will find a "commercial" approach to get the maximum, where the national campaign might, and does in many instances, get a negative reaction.

It is very noticeable over the past few years that the size of ads carried in the local newspapers has been growing smaller. Due to the increased rates, it is almost impossible for the exhibitor to carry the full burden of local advertising. More and more newspaper ads are using a straight type set-up, no mats. The exhibitor doesn't want to gamble all by himself.



# The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT  
& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."  
—TERRY RAMSAYE

## Measuring the Value of Carbon Savers by Experience

By GIO GAGLIARDI

Assistant Chief Engineer of  
Sound, Projection and Maintenance,  
Warner Theatres, Newark Zone



GIO GAGLIARDI

AS LONG as carbons have been used in our projection systems, just so long have theatre people thought about ways and means to reduce the continuing expenditure for them. Due to manufacturers' research, carbons have improved in actual burning rates. Sizes have been changed and carbon lengths have been developed to the point of best economy consistent with lamp-house dimensions and film reel sizes.

Regardless of all these attentions and precautions, however, the fact remains that each carbon has a remnant, an unused stub, which can only be considered as pure waste. It is not only a desire to save money, but an inborn hatred of unnecessary waste and inefficiency which has spurred search for means of decreasing or eliminating this partial waste of arc carbons.

There have been thus invented many types and forms of carbon savers. These have ranged from simple pieces of machine-threaded screws, to elaborate devices for automatically replacing carbons inside a lamp. These carbon savers have helped to a greater or lesser degree to reduce the amount of waste in residual carbon stubs.

The function of a carbon saver is not to reduce the burning rate of a carbon trim, but to utilize as much of the original carbon itself before it is discarded as a useless stub. The theoretical optimum

would be 100% utilization obtained by feeding one carbon behind the other without any waste stubs; however, this is an ideal condition which has not been reached satisfactorily since it has been so far impossible to bond stubs to new carbons properly without producing light dipping or light interruption.

### THE STUB PROBLEM

The problem for the carbon saver arises simply from the fact that a carbon, in order to be fed into the arc, must be held rigidly by some mechanical clamping device, and at the same time it must make proper electrical contact with the source of current.

With the copper-coated non-rotating carbons this procedure is not too difficult because the mechanical clamp is usually the electrical contact and the carbon is merely pushed into the arc. The condition is aggravated, however, in the case of the 9, 10 and 13.6mm non-coated carbons, which have to be rotated as well as pushed into the arc. Here the clamp or rollers merely supply the mechanical propulsion, and the electrical contact is supplied by extra contact shoes attached to the carbon and located as close as possible to the arc.

In practically every lamphouse the carbon holding and feeding mechanism, both for positive and negative carbons, have been designed so as to limit their position, or "closeness," to the arc. Where the carbon feeds are stationary, as in the case of rotating carbons, baffles are inserted between the arc and the mechanism; and in the case of the non-rotating carbons, the clamps or jaws are limited in their travel towards the arc by definite stop positions.

These precautions are only natural since the carbon arc operates at such high temperatures that none of the commercial

NEVER HAS  
*Economy*  
BEEN SO  
ESSENTIAL AS NOW!

ECONOMIZE  
WITH  
*Lorraine*  
Carbons

### SLOW BURNING

... from 10% to 25% savings in carbon consumption reported

### POWER CONSUMPTION

... proved savings in power consumption ... more light at lower amperages

### SAVINGS IN MAINTENANCE

... our new coppering process reduces lamp maintenance and mirror replacement and re-surfacing costs

### FROM "LOW" to HIGHEST "HIGH"

... screen brightness is brightest over the entire surface of the screen

### LORRAINE "Star-Core" CARBONS

... give greater controlled burning thus insuring More and Steadier Light

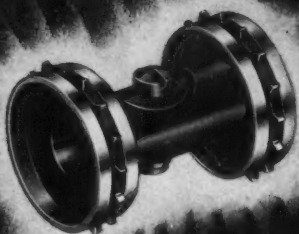
### THERE IS A LORRAINE CARBON TAILORED FOR YOUR SPECIFIC PROJECTION REQUIREMENT

Send necessary projection equipment data to guide us in recommending the Lorraine Carbons that will do your theatre or drive-in projection job better and More Economically

LORRAINE CARBONS ARE CELLOPHANE WRAPPED TO  
INSURE A MOISTURE PROOF, AIRTIGHT PRODUCT

*Lorraine* CARBONS, INC., BOONTON, N. J.

## Jewels of Fine Machining



### LAVEZZI PROJECTOR PARTS

Interchangeable. Guaranteed accuracy assures trouble-free installation. Available through Independent Theatre Equipment Dealers everywhere.



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## DIRECT VIEW THEATRE TELEVISION

### NATIONAL

THEATRE SUPPLY

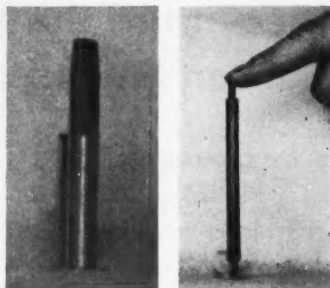
Division of National • Simplex • Bludworth, Inc.

## It Will Pay You to Wait!

metals would withstand the terrific heat if they were to enter the arc itself, or approach it too closely.

For these reasons, carbons *by themselves* cannot be burned completely and, depending upon the trim used, will leave residual unburned stubs of various lengths. For example, let us take one of the most common suprex trims, the 8mm by 14-inch positive with the 7mm by 9-inch negative and see what happens to it when used for average conditions in the projection room.

In this trim, both the positive and negative carbons run over guides which serve as locating devices. Even if the carbon holders can be run up against these guides,



The carbon saver on the left consists of light gauge metal shell crimped lengthwise. Stub is held by natural springiness of metal. Another stub is inserted at the other end and is clamped on the carbon jaws. The carbon saver on the right is shown with threaded insert which is fastened into hole drilled at the end of the carbon stub.



This saver has thin walled socket in which stub is inserted and held by set screw. The rounded saver rides through the guides but is raised slightly out of line.



Clamp type carbon saver. Positive carbon guides must be notched to permit saver riding through the guides. Carbon stub is held in jaws by turning wing bolt.

there must be a carbon overhang between the guide and the arc flame. This overhang plus the amount of carbon in the clamp, plus a decent safety factor, constitute the normal unburned stub left from a standard trim.

Many years of observation have proved that a suprex positive will leave a stub approximately 2½ to 3 inches long when used without a saver. This value of 2½ inches is about the *minimum* obtainable and

requires careful judgment on the part of the projectionist in determining the running time of his film and the burning time of his short carbons. Subtract  $2\frac{1}{2}$  from 14 inches and you get  $11\frac{1}{2}$  inches of carbon usable for producing the arc. The  $11\frac{1}{2}$

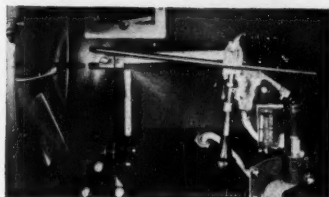


Photo courtesy of Payne Products Company

Carbon saver with automatic carbon replacement.

inches can be divided into any fractional part in terms of time, depending upon the current used at the arc.

For instance, operating at 60 amperes, this length would provide approximately 76 minutes of running time. Operating at 65 amperes, the running time would be 57 minutes; and at 70 amperes, the time would be reduced to 46 minutes. It would be possible to get three normal reels out of this trim only when operating at less than 65 amperes for the arc.

If, however, a carbon saver is used, it is possible to run the stubs on an 8mm positive down to between one and  $1\frac{1}{2}$  inches. Now let us see what this does to the running time for a 14-inch carbon:

If we average the stub length to 1.25 inches, then the usable or active part of a 14-inch carbon becomes  $12\frac{3}{4}$  inches; at 60 amperes we can get a running time of 85 minutes, while at 65 amperes the running time would be 64 minutes, and at 70 amperes the time would become 51 minutes.

It can be seen from these figures that

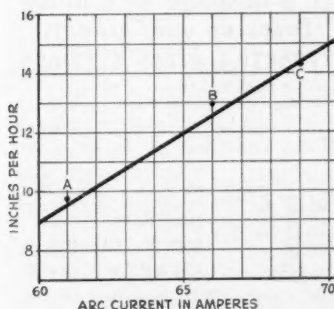
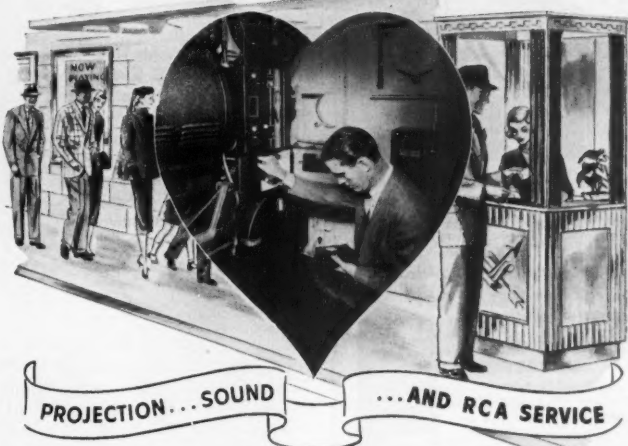


FIGURE ONE—Burning rate of 8 mm. positive for different arc circuit settings.

three full 20-minute reels can easily be run through, using, only one 8mm positive at 65 amperes, providing that a carbon saver be used.

The quantities quoted above are theoretic-

## Give the HEART of your theatre a "Break" ...or it may BREAK your box-office



SCHEDULED INSPECTION check-ups and regular maintenance are more than a "break" for your projection room equipment—the heart of your theatre. They are performance security that assure high-quality showmanship for your movie presentations.

Neglect of proper maintenance control results in equipment troubles that seriously interfere with box-office takes.

### It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. Write for complete information.



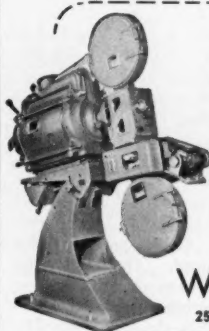
Protect your equipment with RCA service —Constant usage of sound and projection equipment causes wear and tear of critical parts... tubes become weak... transformers and condensers need to be replaced... wiring must be checked. The possible scarcity of new sound and projection equipment... even replacement parts... makes it important that you protect the life of the equipment you now have.

RCA Parts Plans cover all makes and types of theatre sound equipment, as well as projectors and accessory units. This protection is more vital today than ever before.



**RCA SERVICE COMPANY, INC.**

A RADIO CORPORATION of AMERICA SUBSIDIARY  
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## WENZEL'S COMPLETE PROJECTOR ASSEMBLY

MANUFACTURERS OF:  
Projectors, Sound Heads,  
Bases, Magazines, Sound  
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Parts, Accessories, etc.

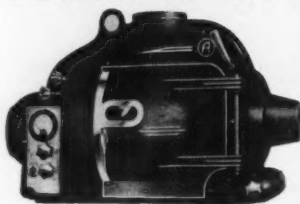
Send for complete descriptive circulars, giving full details of the many advantages of this new WENZEL product.

**WENZEL PROJECTOR CO.**

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## THE ASHCRAFT C-70 PROJECTION LAMP



Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

### THE ASHCRAFT SELENIUM RECTIFIER

50 to 110 Amps.  
3 phase—190 to 240 Volts  
Suitable for all types of lamps. Long life—high efficiency and smooth operation.



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## GOLDE TICKET DISPENSER FAST ECONOMICAL

Simple and sturdy. Quick dispensing... easy reading. Magazine load. Add-A-Magazine feature. Rub-proof satin chrome top plate. Write for Bulletin No. 467. ★ At better theatre supply dealers.  
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### THE MOST SIMPLIFIED THEATRE BOOKKEEPING SYSTEM YET DEvised

Enables you to keep an accurate and up-to-the-minute record of every phase of your theatre. \$2.00 postpaid.

**QUIGLEY BOOKSHOP**  
Rockefeller Center, New York

**COMING NEXT MONTH**  
*An Outstanding Advance  
in Sound Reproduction*  
by **Ballantyne**

cal and were derived from the graph shown in Figure 1. However, these values are very closely borne out by actual field operation, especially when taken over a long period of time. The following three cases will easily demonstrate this:

#### CASE A:

Projection operated 3176 hours in one year; 8mm x 14-inch positives used, 2491; 7mm x 9-inch negatives used, 1893; arc current 60 to 62 amperes, average. Positive stubs averaged 1½ inches with carbon savers, leaving 12½ inches of usable carbon. Multiplying the number of carbons used (2491) by 12½ inches, and dividing that answer by the number of hours of projection (3176) gives 9.8 inches per hour. *This value has been located as Point A in Figure 1.*

#### CASE B:

Projection operated 4917 hours in one year; 8mm x 14-inch positives used, 5091; 7mm x 9-inch negatives used, 2900; arc current 65 to 67 amperes, average. Positive stubs averaged 1½ inches with carbon savers, providing 13 inches per hour. *This value is located as Point B of Figure 1.*

#### CASE C:

Projection operated 4619 hours per year; 8mm x 14-inch positives used, 5310; 7mm x 9-inch negative used, 3027; arc current 68 to 70 amperes, average. Positive stubs averaged 1½ inches with carbon savers. Available carbon 14.4 inches per hour. *This value is Point C of Figure 1.*

On the chart you will note that Point A, B and C come very close to the theoretical values which are indicated by the solid line. As was pointed out above, the rate of consumption per hour cannot be changed by using a carbon saver, but the number of carbons used per year certainly can be decreased. If no savers were used in the above three cases, the number of positives for the same period of time would have been:

Case A, 2770 positives; Case B, 5680 positives; Case C, 5900 positives.

All of the above investigation brings us to the question of how much money can be saved over a period of time when carbon savers are used. In this discussion I feel that we should use *average* figures in order to prevent comparison of individual and possibly extreme cases.

The experience of a group of 50 mixed theatres using 8mm positives and 7mm negatives indicates that the average monthly consumption per theatre has been 280 positives, and 190 negatives. The cost for the positive carbons (at not quite 16¢ each) was \$44.50 per month. The cost for the negatives was \$14.40 per month.

If by using a carbon saver for the positives, we can reduce the stubs from 2¾

inches to 1½ inches, then we will increase the usable length from 11¼ inches to 12½ inches and produce a saving of 11.1% amounting to \$4.95 per month for positives.

If we can reduce the negative stubs from 2 to 1¼ inches, then we will increase the usable length of the negatives from 7 inches to 7¾ inches and produce a saving of \$1.55 per month for negatives.

The average savings produced by using carbon savers for both positives and negatives would therefore be \$6.50 per month, or \$78 per year per theatre, for the type of operation here considered.

Recently carbon savers have been produced which consist of completely new positive column and positive carbon assemblies. The manufacturers of these carbon savers say that carbon stubs can be reduced to one inch in length; and furthermore, that the succeeding carbon will be inserted automatically at this point without arc interruption.

The cost of carbon saver attachments has ranged from two or three dollars for the clamp type, to \$50 and more for the automatic changer type. The data given above certainly indicates that approximate savings of 70 to 80 dollars per year can be realized with the use of carbon savers.

It seems to me that the subject of carbon savers has been treated too haphazardly by the lamp manufacturers themselves. True, the amount of money to be saved isn't a tremendous sum; however, a little here and a little there, if saved at no sacrifice of good standards, can be worthwhile, constructive economy when totted up at the year's end. Certainly a saving of 70 bucks a year for many thousands of theatres can amount to a tidy sum for the theatre business.

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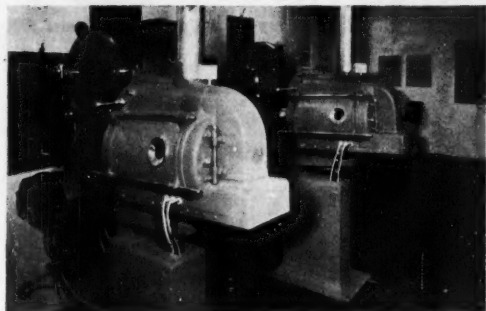
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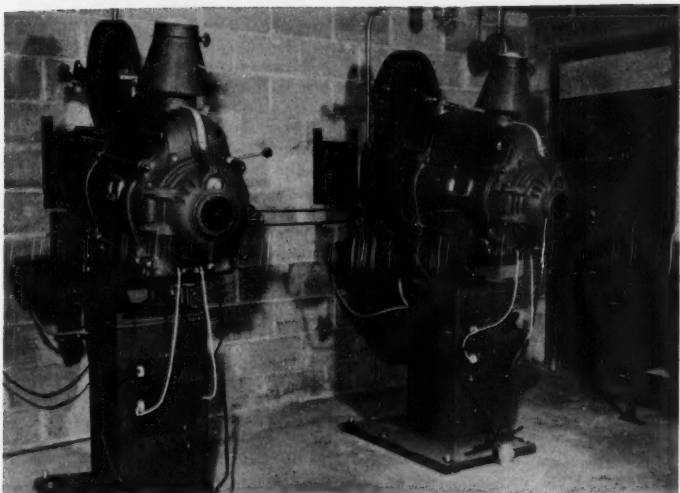
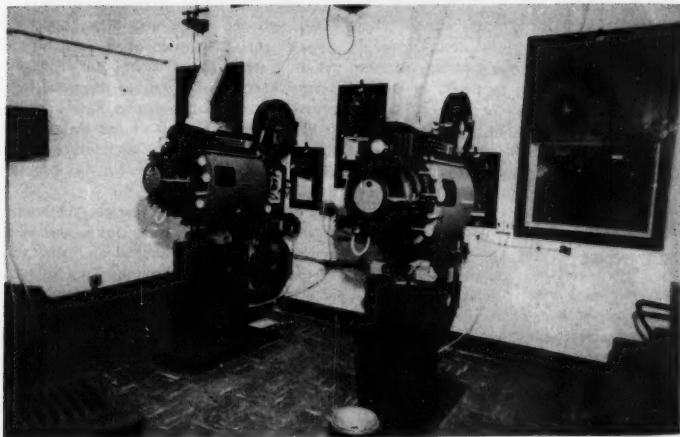


## "Hearts" of Three New Theatres



At left is the projection room of the Center theatre recently opened in Omaha by Walter Creal and Joe Damon. Projectors, bases, lamps and sound equipment are Ballantyne. Between the projectors is the amplifier cabinet.

The projection room of the Trail theatre in St. Joseph, Mo., is shown below. This new house, a Dickinson operation, has Simplex "X-L" projectors and sound system, 4-inch diameter Kollmorgen lenses, and Peerless "Magnarc" lamps.



This is the projection room of the Martinsville drive-in, Martinsville, Ind., in which Ger-Bar, Inc., of Indianapolis, installed Motiograph projectors, bases and sound system with ramp switching panel, a Motiograph motor-generator and Strong "Mogul" lamps. In-car speakers are Motiograph models with neoprene-covered cradles and ramp light junction boxes.

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## A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

### "Nuisance" No Longer Anti-Drive-In Grounds

WHILE THE establishment of a drive-in can be prevented by zoning restrictions, and also by realty sale contract and by deed, there is nothing about a drive-in, by itself, on which to base successful court action against it. It is understandable that residential property owners do not appreciate the fact that a drive-in is not regarded by the courts today as a nuisance—it is too prevalent, too widely accepted and attended.



LEO T. PARKER

But theatre operators, according to our mail, do not seem to appreciate that fact too clearly either. We have dealt with the various ways in which a drive-in, or any other business, may be prevented by zoning laws. The owner of a tract of land can also restrict the uses to which parcels of it that he sells may be put. But if there are not specific restrictions of either source, adjoining owners of residential property cannot stop a drive-in project on the grounds that such a theatre would be a nuisance to them, or that it would impair the value of their property.

For example, in *Sundown Cruise-In Theatre v. James* (97 N. E. [2d] 235), a man named James purchased a 61-acre farm near a city. The next year, 1944, James filed for record a plat containing several lots fronting on the highway or street. This plat contains restrictions as to use of the property, the object being to permit the lots to be used only for residential purposes.

In 1950, James leased a 12-acre tract to the Sundown Cruise-In Theatre. The lease makes no mention of other land sold off the original 61-acre tract, or any residential restrictions applicable to the lots or tracts already sold. The testimony showed that James did not inform the Sundown Cruise-In Theatre concerning the previous sale of lots and tracts and restrictions applicable thereto; neither did the Sundown Cruise-In

Theatre inquire, nor was it otherwise informed as to the previous sales of lots and tracts and applicable restrictions.

Several days after the lease was executed the officials of the Sundown Cruise-In staked out the ramps and began pouring concrete for the footings of the structures. At this stage of operations the various nearby home owners filed suit and asked the court to grant an injunction against construction and operation of the theatre on the contention that its operation would greatly annoy them, and that it was a legal nuisance.

The lower court held that the operation of the theatre would constitute a nuisance and that there was an implied covenant and agreement binding upon James not to use or lease the 12-acre tract for purposes other than residential.

The higher court refused to issue the injunction, and reversed the lower court, saying:

*"We are convinced, and apparently it is now conceded, that a drive-in theatre is not a nuisance per se. It may become so by the manner of operation. There is no evidence before the court as to the manner of operation of the theatre by appellant."*

The property owners also contended that since their deeds restricted their lots exclusively for residential purposes, the 12-acre tract also was impliedly restricted for residential purposes. The higher court refused to agree with this argument, saying:

*"James was not bound, either in law or equity, to restrict the use of the 12-acre tract to residential purposes. The lessee (Sundown Cruise-In Theatre) was under no legal duty to search the record of other properties adjacent to the 12-acre tract on which it took a lease. Furthermore, James was under no obligation to inform the lessee with reference to restrictions contained in conveyances of lots and tracts previously sold. The injunctive relief sought by the plaintiffs (home owners) will be denied on the ground that there is no showing that the operation of the theatre is a nuisance and that the 12-acre tract leased to the appellant corporation (Sundown Cruise-In Theatre) is not bound by a reciprocal negative easement which would restrict the use of the property for residential purpose."*

## Competitors' Site Pact Barred by Anti-Trust Law

ALL COURTS hold that a contract is void and unenforceable which is intended to suppress competition. Here is an interesting application of this to an arrangement between two theatre operators (*Kass Realty Company v. Kogod*, 186 Fed. [2d] 763).

Kogod and his partner bought a site in a city and announced they would build a theatre there. About the same time a company decided to build a theatre at three blocks from the Kogod site.

The area could not profitably support two theatres, so after considerable controversy, Kogod and the company made a contract which did not permit either the company, or Kogod alone, to designate a site, but required them to agree on one. In other words, the contract in effect, specified that the new theatre would be so located that it would not compete with any other theatre in which either the company or Kogod was interested.

The contract also specified that in the event of their failure to comply with the contract, they should be obligated to pay \$100,000 to the Kass Realty Company, which realty company also agreed not to build a theatre at a stipulated location.

In subsequent litigation, the higher court held that although the company and Kogod violated their contract, the Kass Realty Company could recover no damages since the contract was one to suppress competition and extend monopoly in violation of the Sherman Anti-Trust Act.

Also, neither the company nor Kogod could compel the other to fulfill the terms of the contract. The court said:

*"Kass cannot be heard to complain of the failure of Stanley (company) and K-B (Kogod) to carry out an agreement to suppress competition and extend monopoly in violation of the Sherman Anti-Trust Act."*

## No Liability for Car Parked by Its Owner

IS THE operator of a theatre parking lot liable for theft of an automobile which the car owner himself parks? According to a late higher court decision the answer is no (*Burcham v. Coney* (94 N. E. [2d] 280). The court pointed out:

*"No ticket or receipt is given for any vehicle and no specific spot in the area is allotted to any vehicle and owners of automobiles or motor cycles may lock their vehicles or not, as they choose."*

In other words, the court held that if the owner of an automobile parks his car

(Continued on page 40)

*2 ways to look at it... from a side seat!*



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# About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

## Plan for Building Outdoor Theatres Under Restrictions

WANT to build an outdoor theatre? Don't let defense restrictions stop you, says The Ballantyne Company, Omaha, offering a plan whereby it can be built under those restrictions, first as a walk-in "Country Club" theatre, with completion into a drive-in the following year. Materials include prefabricated structures manufactured by the Fence Company of America, Escanaba, Mich., with the pagoda seats developed for Ballantyne to supply the seating during the walk-in period. These of course could well be retained by the drive-in, since they are rustically attractive, are covered and have tables for refreshments.

According to the plan, most of the installation could be made the first year, leaving grading for ramps and related drives for the second year, when another sum of \$5000 would become available for real property development. Equipment could be installed at once except for in-car speakers. The plan has been worked out to bring equipment installation costs with-

in the \$2000 limitation which is the only restriction applying to most kinds of equipment.

The projection-refreshment building is a prefabricated structure. Projection and toilet rooms are enclosed, the refreshment stand canvas-covered. A prefabricated box-office is also available.

The other principal structure, the screen tower, is prefabricated, anchoring without a concrete base. It would be attached to 8x8-inch timbers laid in trenches. Design also provides for erection the first year sufficient for a picture 3 feet wide, and enlarging it later to a width of 44 feet. Such a tower, being "portable," is personal property, so it does not come under the \$5000 limitation.

Fencing sufficient to be classified as "traffic control"—that is, defining entrance and exit drives, is also classified as personal property, hence only the installation cost comes under restrictions.

Attraction advertising equipment, if attached to the tower, would likewise be per-

sonal property, the prospectus points out.

In place of individual speakers, the plan proposes a blast system, which not only reduces the equipment purchase cost, but simplifies installation. However, there could be in-car type speakers for the pagodas, with overhead wiring.

Site preparation the first year would consist in skinning off the top soil and treating the ground with oil or similar conditioner. The area thus prepared would include both the seated space before the screen, and a parking lot. A total of \$1500 is estimated as the cost of such preparation.

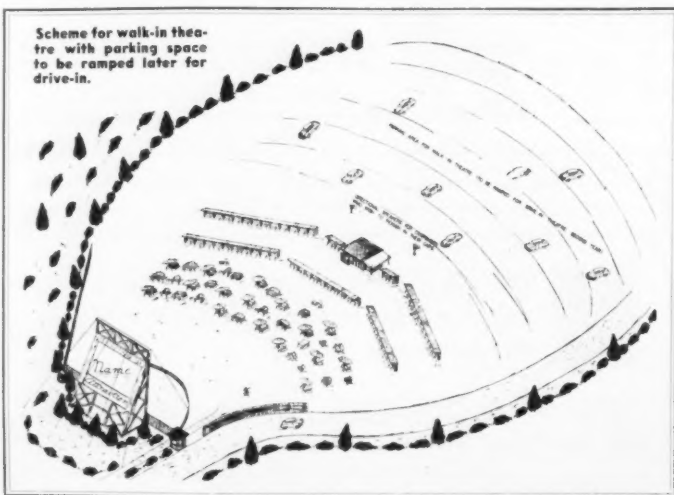
Plan drawings and a complete description of the plan, with price schedules, are available from The Ballantyne Company (1707-11 Davenport Street).

## Inexpensive Insecticide Fogging Attachment

THE ADVANTAGES of the fogging method of insect eradication throughout the area of a drive-in theatre have become available at extremely low cost by the development of a device that utilizes the motor of the jeep or other truck used for the purpose. The device is marketed by Magic Fog, Inc., Cissna Park, Ill.

A tube is permanently attached in such manner that it uses the heat from the motor manifold and propelling effect of the exhaust to vaporize and expel in a cloud a mixture of No. 2 fuel oil and D. D. T., or of "Magic Fog" solution. The purchaser supplies his own tank for the solution, which can be a receptacle of any suitable capacity.

Attachment of the fogging device does not affect the use of the vehicle for other purposes, the manufacturer points out. It can be installed to be out of sight when in use as well as when not in use. It does not protrude from the side of the car.



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## Material Shortage Brings Improved Curtain Control

NECESSITY is not only the mother of invention, according to the recent experience of Vallen, Inc., Akron, Ohio, manufacturers of curtain control track and controls, it can be the inspiration of improvement. A new design for the Vallen "Aero" speed control, resulting in greater efficiency, is the fruit of defense program restrictions that required reduction of critical materials used to fabricate this device.

"We found that the first thing necessary to reduce materials," reports E. J. Vallen, president of the company, "was elimination of a somewhat complicated worm and spur gear assembly. So we took that assembly out of a unit and asked ourselves, 'Now what?'"

By the time the answer to that question came, he relates, the entire unit had been redesigned, and it proved to be smaller and more compact than the original. Mr. Vallen adds:

"It differs completely in basic construction and appearance. There is actually less mechanism, fewer parts to get out of order.

"By scaling down the design, we will be able to supply a dependable curtain control unit of precisely the correct capacity for any installation."

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Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 19) with reference numbers as given in Index of Advertisers on same page.

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American Seating Company: folder in color on auditorium chairs.

Droll Theatre Supply Company: literature on process carbons.

Golde Manufacturing Company: literature on ticket dispensers.

Marsh Wall Products, Inc.: literature in color showing how to modernize and economize with Marlite wall panels.

National Super Service Company: write supply dealer for free demonstration in your theatre of vacuum cleaner, or write manufacturer.

Norpat Sales, Inc.: literature on Hanover carbon saver.

Payne Products Company: literature on Cron-O-Matic carbon saver.

RCA Service Company: write for information on projection and sound maintenance service.

Strong Electric Corporation: write for literature or demonstration on rectifier.

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## A Line o' Law or Two

continued from page 37

in a parking lot without giving it into possession of a parking lot employee, there can be no liability on the part of the owner of the parking lot for theft of the car, unless the owner of the car proves that gross negligence of the parking lot employees resulted in the theft.

On the other hand, courts have held that if a parking lot employee parks the car, the proprietor is liable for theft of the automobile resulting from ordinary negligence of the employee in failing to exercise reasonable care to guard the automobile.

### Zoning Must Serve the Public Welfare Actually

AS WE have again observed above, municipalities may adopt zoning ordinances, as an exercise of their police power, and thus prevent establishment of a theatre or other activity in a certain area. However, such an ordinance must have a real, substantial relation to public health, safety, morals or general welfare. Otherwise the ordinance is void.

This is particularly so with respect to city zoning ordinances which prohibit erection of drive-in theatres in an industrial area. For example, in *Skokie Amusement Corporation v. Village of Skokie et al.* (97 N. E. [2d] 310), the testimony showed facts as follows:

The Skokie Amusement Corporation leased, with privilege of purchase, an 18-acre tract of land in an area zoned as an "H" industrial district. The testimony showed that one Riley, who was a zoning expert and city planner by profession, considered that the protection of industrial districts was a proper element for zoning and that the highest and best use for the Skokie Amusement Corporation's 18-acre tract was for industrial purposes.

His opinion was that the location of a drive-in theatre would have an adverse effect upon the surrounding industries traffic-wise. He agreed that such theatres were needed and that they should not be outlawed, but he did not feel that they should be permitted everywhere. Therefore, the city adopted an ordinance prohibiting drive-in theatres in "H" district.

The Skokie Amusement Corporation filed suit and asked the court to compel the city officials to issue a building permit for construction and operation of a drive-in theatre on the 18-acre tract.

Counsel for Skokie Amusement argued that the zoning ordinance was not based upon any considerations of public welfare or safety or health or morals, but that the refusal was arbitrary, capricious and wil-

ful. The higher court agreed and ordered the city officials to issue a permit. The court said:

*"The passage of the ordinance, after plaintiff's (Skokie Amusement Corporation) application for a building permit had been denied, lead to the unescapable conclusion that suddenly and without any reasonable explanation the amendment was adopted for the express purpose of outlawing the proposed theatre, an admittedly lawful business. We conclude that the passage of the amendment to the zoning ordinance of the village of Skokie was unreasonable, arbitrary and had no firm basis in, or relation to, the public health, morals, safety or public welfare."*

### Can't Change Delivery Service without Cause

According to a late higher court decision, a public service commission will not grant a permit to a competing motor carrier to transport films, and other theatre supplies, if the testimony shows that the present transportation company is rendering reasonably satisfactory service to theatre owners generally.

In *Wycoff Company, Inc., v. Public Service Commission et al.* (227 Pac. [2d] 323), it was shown that the Seamons Truck Line held a permit to operate as a contract motor carrier for the transportation of motion picture films, advertising matter, and theatrical supplies to various theatres in a locality.

Another company applied to the Public Service Commission for a permit to compete with the original Seamons Truck Line. The commission refused to issue the permit, and the higher court upheld the commission, saying:

*"Defendant's (Seamons Truck Line) operations over the months had been regular and satisfactory. It had developed a business to a point where it was hauling for most of the show houses."*

## Terrace Theatre

(Continued from Page 26)

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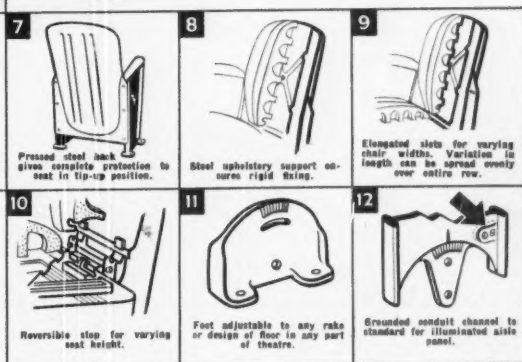
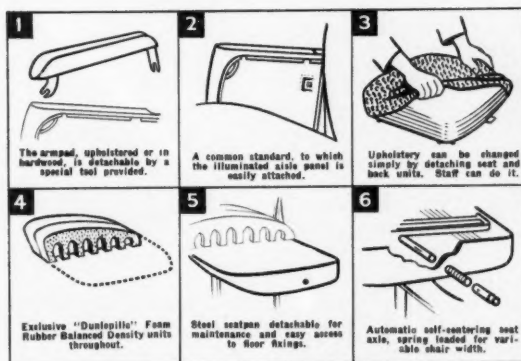
Projectors and sound equipment are Simplex "X-L", projection lamps Peerless with 7x8mm trim. The projection room is 24x11 feet with a generator and toilet room adjoining.

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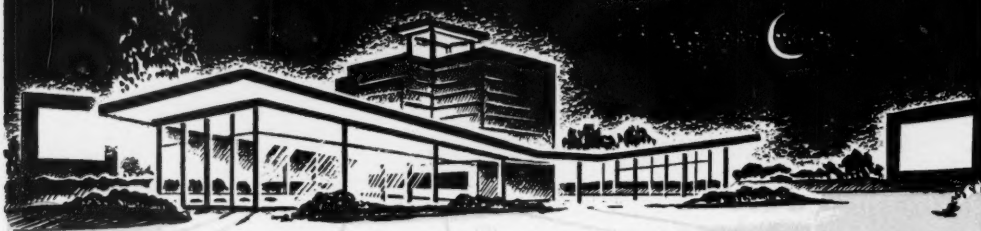
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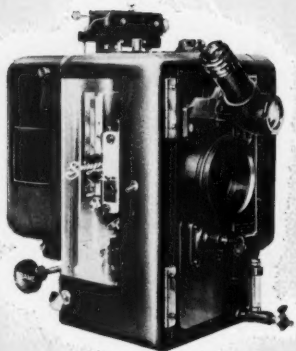
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